Dulcimer Players News

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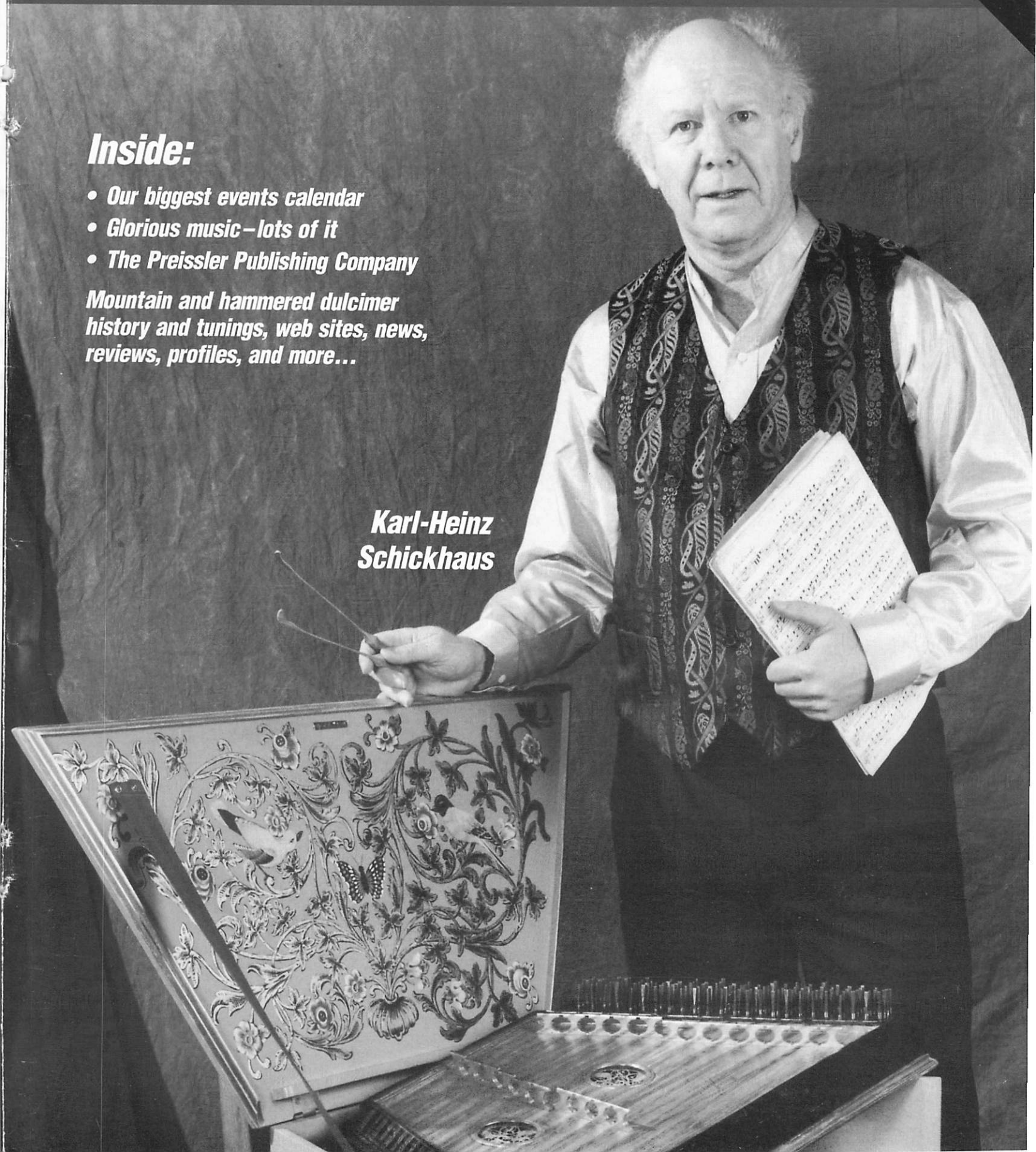
The Journal for Hammered and Fretted Dulcimer Enthusiasts
May, 1997–July, 1997

Our 23rd Anniversary Year



Inside:

- Our biggest events calendar
- Glorious music–lots of it
- The Preissler Publishing Company

Mountain and hammered dulcimer history and tunings, web sites, news, reviews, profiles, and more...

Karl-Heinz Schickhaus

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May 1997–July 1997

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Hammer Dulcimer • **Linda Lowe Thompson**

Mountain Dulcimer History • **Ralph Lee Smith**

Hammered Dulcimer History • **Paul Gifford**

What's New/Musical Reviews
Neal Walters

Eurotunes • **David Moore**

Dulcimers in Cyberspace • **Tull Glazener**

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Founded in 1975 by Phillip Mason

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Dear Readers

Each year in January and early February I begin thinking of spring. Seriously. Seed catalogs are hugged tightly as I walk back from the mailbox in the cold. Closets and cupboards, which seemed tidy in November, cry out for organization and new sunny shelf paper. I prepare for spring and bring closure to items that have sat on my desk for far too long.

Here's an item I'm reluctant to toss out, but, hey, perhaps a new plant could sit in that spot on my desk. It's a postcard, one of many that we send out each year seeking information about events and clubs. It was returned from a Tennessee post office with the notation that the box is closed and they are unable to forward the card. The best part, however, is in the message. Instead of "Thanks for your help," somehow (*surely* not *my* fault) the sentence read "Thank's for your help." Someone in the post office circled "Thank's" and gave me a "–10." Keeps us humble.

We proof *Dulcimer Players News* so many times. You'd think that after three readings here in the office, two at Lefkowitz Design, and one at Winchester Printers with the blueline, we'd catch any errors. Funny how, when the issue is hot off the press, the typo-that-sneaked-through jumps right out. In our spring house cleaning, we'll toss out the typos and begin fresh with the issue you're holding right now.

For months I've been using "Glorious Music" as the working title for this special issue, honoring old tunes, new tunes, the lighthearted and the profound. We've reached the end product now, and, to me, the best description is still Glorious Music. How many friendships have begun or grown as players shared "a great new tune" at a festival jam session. How many times have we wept or laughed or just sat quietly in the presence of music—glorious stuff! We hope you'll glory in some of the music you'll find here.

Perhaps the spring DPN is my favorite. I know that people who received dulcimers at fall arts fairs or for Christmas might well be attending their first festivals and workshops this year. Assembling the Events Calendar, therefore, I anticipate the musical experiences and new friendships in store for you. I hope this issue provides you with the events information you need and some new music to perform and/or share with dulcimer players you meet.

I'll be on the road some this spring and hope to meet you in person.

Dulcimerrily,

Maddie MacNeil

NETWORKING

Closing dates for the August 1997–Oct 1997 DPN
(To be mailed to subscribers by July 10th)

Information for News & Notes, Letters, Music Exchange, etc: May 5th

Unclassified Ads: May 5th

Display Ads: May 5th (space reservation), May 15th (camera-ready copy)

Ad Prices

Unclassified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Display Ads:

1/12 page $30	1/6 page $60
1/4 page $90	1/3 page $120
1/2 page $175	Full page $350

Inside back cover $400

Outside back cover (½ page) $250

Contact us concerning multiple insertion discounts. Advertisers: Please be sure to mention which kind of dulcimer is featured on recordings.

For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer questions
Sam Rizzetta
PO Box 510
Inwood, WV 25428

Recordings and Books for Review
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9507 Colesville Road
Silver Spring, MD 20901

News and Notes, Letters, Events, Clubs
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PO Box 2164
Winchester, VA 22604

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Letters to Us

Wooden Memories

In 1958 or 59, just before the days of any instruction books, I took out a book of Appalachian stories from the local library. One of the stories had a paragraph about making a dulcimer: Use sugar pine for the body, *hollow it out,* and use sugar maple for the back piece and fret board. Well, I thought, I can do that. So, with the cover of a Jean Ritchie album for a model, I set to work. Chips flew all over the house. The dulcimer worked, but it was too small.

It wasn't easy getting aged sugar pine for a bigger one, and I had rosewood for the back and fretboard, but the aroma of the woods made it fun to work. The chips flew all over the house again, but this time the sound was terrific. Of course, anybody who holds it laughs, because it weighs much more than the usual dulcimer.

The next year the books and manuals started and I found out that almost nobody ever hollows out the body. But I couldn't have made one the other way, and I now have a wonderful dulcimer.

Anne MacKay
Orient, New York

Letters from the Internet: Flying with a hammered dulcimer... without a flight case

I travel with my HD in the overhead *only* when I am *certain* that the aircraft has an overhead that will hold it and even then, only on United because they have let me in the past. I would not do this on a multi-leg flight unless I had prior knowlege of the type of aircraft on all legs of the flight and was very sure the aircraft would not be changed.

If you are flying with your HD in a soft case, you have no backup plan if you are denied boarding with it. I feel there is a small risk that at some point the airplane will be switched at the last minute or some flight attendant will invoke the rules and tell me I can't take it on the plane. At that point, I will have to gate check it and hope that it is treated with respect.

Paul Goelz
Rochester Hills, MI
pgoelz@eaglequest.com

In my real life, I'm an airline pilot... Most jet airliners (DC-9, 737, 727, etc), have a closet or two located in close proximity to the forward entrance door that is used specifically for hanging things like rain coats and overcoats and the flight crew, as often as not, will stash their flight bags and overnight bags there. I have a Dusty Strings D-10 that fits there with ease.

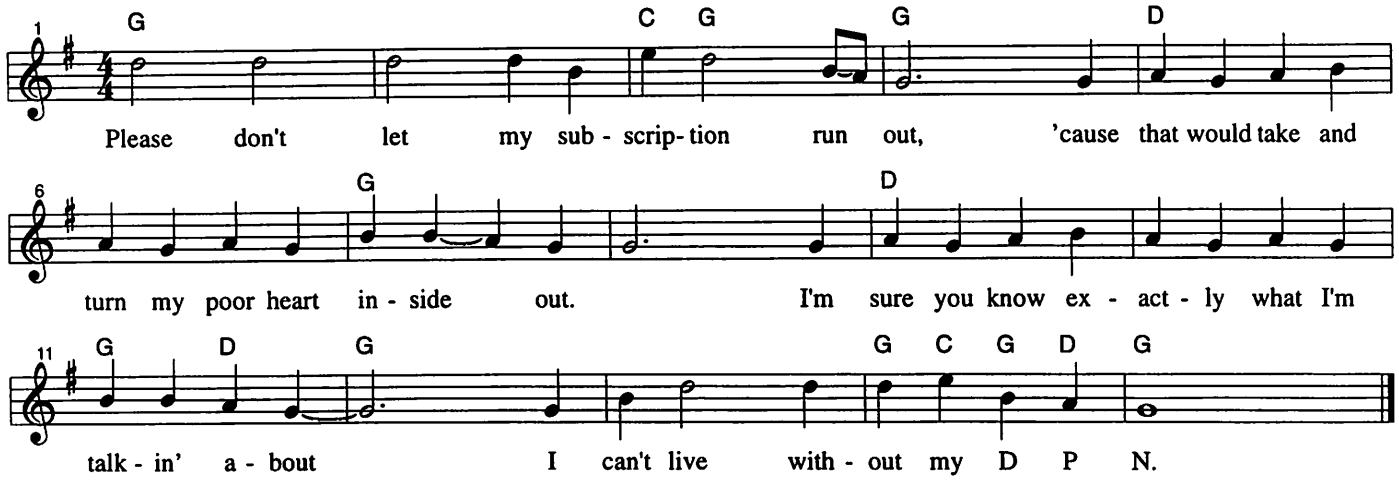
Depending on the seating configuration in the cabin, the coat closet might be reserved for first class passengers, but if the airplane isn't packed full, the flight attendants are normally very receptive to special requests like this from the peasants in the way-back. Most United States airline aircraft have some type of closet like this; foreign airlines may have different policies and seating arrangements and of course each country has its own regulations regarding what can be carried on and where it has to be stowed.

The best way to find out is to phone before you leave for the airport. The folks to talk to are the customer service reps or the baggage and freight people or, best of all, the gate agents; the reservations people aren't necessarily up to date on some of the smaller details regarding the cabin interiors. Previous experience helps a lot; looking around the different types of aircraft as you board, before you have to travel with your instrument, gives you a chance to check things out.

Asking questions of the cabin crew will always put you a step ahead in your planning, too. The worst thing you can do is show up at the last minute expecting to just barge on board and stash the HD in the closet. Arrive a little early, show the gate agent what you have, and ask if they could let you go on with the "pre-boards" to just put it in the closet. It's normally not a problem.

I'm always very worried about

A most delightful renewal received from Tom Olson in Plano, Texas.



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Q&A Music Exchange

putting anything heavier then coats, pillows or blankets into the overhead bins, strictly from a safety standpoint. When I travel "in back" I'm always horrified to see the kind of junk people try to stuff into the overhead bins!

Jack Cullen
West Chatham, MA
JJoeJack@aol.com

...you have to be conscious of how full the flight will be, and the season—which affects the number of coats taking up closet space. I just returned from a business trip to Frankfurt (snow and below freezing) to Ohio (snow, below freezing), and there were so many heavy coats on board that the crew had trouble just getting the coats into the coat closet. No room for a dulcimer—or even a medium sized briefcase.

Maynard Johnson
Cincinnati, OH
KitchieBoy@aol.com

I took a Masterworks 16/15 dulcimer along [when flying] during the Christmas holidays and was successful in getting the instrument stowed in the cabin on all six flights. Once I used the flight attendants' closet, but the instrument had to stand on its end leaning against the walls.

I found the flight attendants very helpful in getting the dulcimer stowed; the ground attendants tended to try to make me check it. I have only a soft case, so I was worried about checking it even at the ramp. As extra protection in that event, I put cardboard (cut to the appropriate trapezoid shape) around the dulcimer, inside the case, to guard against impacts.

Norm Taylor
Oakton, VA
nrt@zai.com

I gate-checked my Masterworks dulcimer to Pheonix and back. I waited until everyone else was on the plane, handed my dulcimer to the flight attendant who took it down herself, and, when I got off the plane, it was waiting for me at the gate.

Kathy Baltz
kbaltz@bgsu.edu

I am looking for dulcimer cross-stitch patterns that were available years ago.

Ruth Randle
171 Mountain Ave.
Bloomfield, CT 06002
DonRuthDFA@aol.com

I am looking for mountain dulcimer people with whom to jam.

Phyllis Arner
5401 Moorland Lane
Bethesda, MD 20814
301/654-7677

I am looking for the sheet music for "Beautiful Star of Bethlehem" or a tape or CD that has it.

Gail Jansen
107 Paddock Trail
Peachtree City, GA 30269
Gtm@aol.com

I am interested in corresponding with dulcimer players. I am interested in the history of the hammered dulcimer from the Arab aspect.

Ralph H. Houghton
MDS, UNIT 61901, Box R-564
APO AE 09809-1901
105362.1106@compuserve.com

[Be aware if you travel in other countries.] We bought round-trip tickets to Niger, Africa on Air France and Air Afrique. The ticket agents [in the United States] made it clear that we could each have two 70-lb bags to check, plus a carry-on both ways. Coming back we packed carefully, meeting the 70-lb. limit. The airline thought we were nuts to think we could take that much luggage on for free. They charged us almost $1000 to bring our stuff back!

Steve Suter
Altoona, PA
steves@twd.net

We need information about two dulcimer clubs (contact people, addresses, phone numbers): New York City Mountain Dulcimer Club and the Dulcimer & Accompaniment Association in/near Chattanooga, Tennessee.

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For all those hammered dulcimer players who can never find a place to put their electronic tuners while tuning, place a strip of Velcro (the hard side, not the soft) on the back of the tuner and it will hang quite comfortably on the strings wherever you put it.

Joe Camp
JCampll@aol.com

Music Software for Creating Mountain Dulcimer Tabs

I am interested in music software for creating mountain dulcimer tabs. I operate an IBM compatible.

Raymond S. Haines
11109 N. Florida Ave.
Oklahoma City, OK 73120
hainesrs@aol.com

Here are some World Wide Web sites for music software. *www.ntworthy.com* (shareware). Simple and very inexpensive; no tab. *www.passportdesigns.com/index.html.* You can download and try MusicTime, Encore, and MasterTracks Pro. I found Encore the most user-friendly for tab. *www.codamusic.com.* You can download and try Finale and Allegro. I am sure that there are other sites with demo packages to try. I found it really helpful to be able to try a package before purchase.

Nancy Aiello
Round Hill, VA

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News & Notes

In the Air

Several dulcimer players have been heard and seen on television recently. On Sunday, December 22nd **Maggie Sansone,** along with others featured on *A Scottish Christmas* from Maggie's Music, were profiled on *CBS Sunday Morning.* Maggie says the camera crew followed them for three days, filming at concerts and in the office. The resulting ten-minute segment brought much recognition to the recording, Maggie's Music, and, of course, to the hammered dulcimer.

We understand that **Evan Carawan** (New Market, TN) plays the hammered dulcimer on the *Heartland Series* which appears on the Travel Channel.

According to Norm Taylor, on the television show *ER* (the December 19th episode) there was a hammered dulcimer (or a close cousin) being played at what he supposes to be a Greek Christmas party. It was in the background for about three seconds, but not in the sound track.

David Schnaufer worked with composer **Connie Ellisor** on a dulcimer concerto performed by the Nashville Chamber Orchestra, **Paul Gamble** conducting. David will be recording the concerto. Contact David at 9 Music Sq. South, Suite 135, Nashville, TN 37203.

Jean Ritchie's PBS special aired in December. If your local station didn't carry it or you missed it, a copy may be purchased from Jean at Folklife Productions, 7A Locust Ave., Port Washington, NY 11050. 516/883-8812. Folklife Productions has added thirty minutes of Jean Ritchie's music in concert to the video.

Old-time dulcimer master **Don Pedi** has been elected chairman of the Folk Heritage Committee of the Asheville (North Carolina) Area Chamber of Commerce. Director of the FHC is **Stewart Canter.** The Folk Heritage Committee oversees the Mountain Dance and Folk Festival, America's oldest ongoing folk festival. This year's festival is August 7–9. For information, call 800/257-5583.

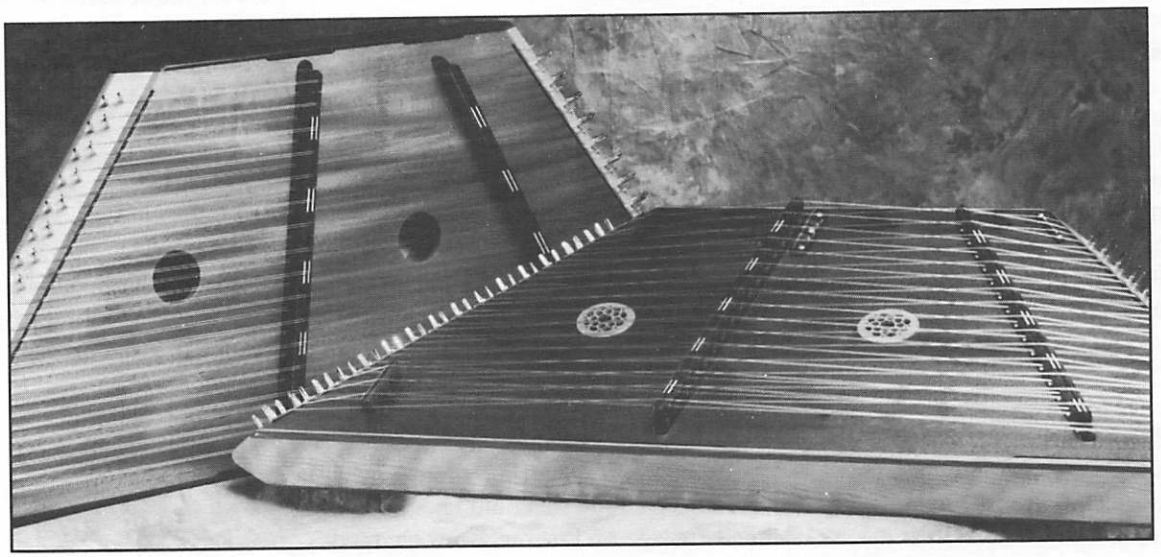
IN MEMORIAM

The New England folk music community mourns the loss of **Susan Zimelis**, hammered dulcimer player extraordinaire with the Gloucester Hornpipe and Clog Society and an organizer of and teacher at the Flower Carol Dulcimer Festival and later the Blacksmith House Dulcimer Festival. Susan played the hammered dulcimer for over twenty years, and was particularly renowned for her tuneful way of playing Irish music. She was always a welcome and much-loved addition at sessions all over the Boston area. Susan was diagnosed with leukemia, and died in Boston on December 4, 1996. Her final weeks were filled with the music of friends keeping a lively and loving vigil in her hospital room. This years Blacksmith House Dulcimer Festival, on the weekend of May 4, will be dedicated to Susan.

Lorraine Hammond

For years dulcimer enthusiasts have enjoyed Dolomite, Alabama resident **Mildred Brown Crain's** dedication to the mountain dulcimer and to her many friends. Mildred died December 11th at the age of 95. Her goodness and sharing will be missed at many an Alabama dulcimer gathering.

The Choice of Champions



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Lois Hornbostel Mountain Dulcimer Music

Introducing:

New Recording
"Dulcimer Jubilee!"

Lois' new recording of 32 spirited fiddle tunes. Lois, Ken Bloom and Jeff Furman play rip-roarin', whimsical, and sweet through these medleys. Mountain dulcimers are "up front", accompaniment on guitar, clawhammer and minstrel banjo, bass, bouzouki, bandura and European concert zither. Some selections: Forked Deer, Breakin' up Christmas, Dubuque, Year of Jubilo, Westphalia Waltz (mit zither), Hangman's Reel, Sail Away Ladies, Chinese Breakdown. CD $15. Audiocassette $10.

"Definitely 'hot' playing, but there's a lot more to this album. The subtleties and variety of the arrangements give this recording a great balance. I thoroughly enjoyed it."...Bill Taylor

New Book
American Fiddle Tunes for Mountain Dulcimer

Lois' outstanding new repertoire and technique book contains all the music from "Dulcimer Jubilee!". Designed as a follow-up to Lois' Dulcimer Fiddle Tunes book, this new book is suitable for novice thru experienced players. Shows tunings, how to find core tunes, improvisation techniques, fingering advice,memorization and building speed, note articulation, kick-offs & tags, playing in a string band. $11.95.

"Lois's playing arrangements make fiddle tunes on the mountain dulcimer completely available up to speed. Recommended as the primary mountain dulcimer resource for fiddle tunes, especially Southern Appalachian."...Bonnie Carol

Special introductory offer thru June 1, 1997 to DPN subscribers:
CD and Book $24. Audiocassette and Book $20.

Touring: Lois presents **solo performances and teaches mountain dulcimer playing** on tour, at dulcimer festivals, and in elementary schools. Bookings available nationally.

"Dulcimer Jubilee!" Band, featuring Lois, Ken Bloom, and Jeff & Janet Furman. Bookings available in the Southeast.

Lois' other recordings & books:

"Dulcimer Enchantment"

This recording features a blending of sweet instrumentals from Appalachia, Ireland, England, Scotland & Wales, fingerpicked, flatpicked and strummed, with mountain dulcimer "up front." Repertoire from several of Lois' books. $CD 15. Cassette $10.

Dulcimer Fiddle Tunes

This book & audiocassette are the jamming "standard" for many players throughout the country. Book: 40 favorite fiddle tunes, dulcimer tablature, chords & technique instruction. Novice–Experienced. $9.95. Audiocassette: 60 minute lesson narrated and played by Lois. Tune to cassette, listen to more tips, and play along with chordal accompaniment. $10.

Dulcimer Duets, Rounds & Ensembles

Book that blends melody & harmony parts for mountain dulcimers. Old favorites, new dulcimer repertoire. Techniques, tablature, notation & chords. Beginner–Experienced. $9.95. Companion audiocassette demonstrates the music in the book. Harmonies can be listened to separately. $10.

Anthology for the Fretted Dulcimer

A "tour de force" of playing techniques, featuring 64 arrangements of many styles of music, including world folk music and contemporary styles. Includes "guest" arrangements from other notable dulcimer players. Novice–Experienced. Book $17.95.

The Irish Dulcimer

The "classic" dulcimer collection of Irish jigs, hornpipes, reels, polkas, harp tunes & songs learned from Irish musicians in New York City. Tablature, notation, chords, technique instruction. Novice–Experienced. Book $8.95.

The Classroom Dulcimer

Lois' book for new beginner players. An excellent primer for children, and an easy way for adults to begin. How to tune, make notes, chords & harmonies. Features Lois' approach to strumming & counting time. 20 Appalachian & fun songs. $12.95.

For bookings & orders contact Lois Hornbostel:

Piney Grove Apt. F, Big Cove Road, Cherokee, NC 28719. • E-mail: Ldulc@wcu.campus.mci.net
Postage: Add $2 for first item or set; $1 for each additional item/set. NC residents add 6% sales tax.

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Musical Reviews

edited by
Neal Walters

This is my first review column for DPN. I've been a subscriber since 1978 or so and even occasionally helped out in those early days when Maddie would recruit the Mill Run Dulcimer Band to gather in Keith Young's living room to collate and staple the magazine together for mailing. I certainly never dreamed I would actually get a byline although I knew Maddie liked my stapling style. Anyway, it's a great opportunity and I'm grateful. It's also a tremendous privilege to follow in the footsteps of Carrie Crompton, who did such a superb job as the What's New/Musical Reviews editor over the past ten years. Thanks, Carrie, from all of us who have benefited from your love of the music and your remarkable insights into what makes it work. Thanks also for that huge pile of CD's, tapes, and books the postman dropped on my porch the other day. I know you warned me that this would be a full-time listening job even if the writing deadline is limited to something every quarter. There was some truly outstanding material in that pile and I've picked out a few of them for my first review effort.

As a fretted dulcimer player myself, I've always appreciated the innovation that Mark Nelson brought to the instrument. Mark's latest recording is no exception. **Autumn** is an exquisite collection of mostly original music for midi dulcimer, dulcimer, hummel (Swedish dulcimer-like instrument) and guitar. Mark somehow combines mood pieces, jazz improvisations, Hawaiian slack key(!) dulcimer experiments, an O'Carolan piece, a requiem for a dear, departed canine friend, and a variety of other musings into a surprisingly cohesive musical celebration of his West Coast home and lifestyle. Although the material was actually recorded over a period of six years, it all sounds as fresh as though it were done in one session. He has wonderful technique, a keen melodic sense and his musicianship is a model of taste and restraint. I don't think I'm in the minority when I say that I'm not very familiar with midi dulcimer or that I was betting, before hearing this album, that the technology could easily ... er ... overwhelm the music. I was wrong, of course, although in lesser hands, I would still reserve my opinion. I've also been a slack key guitar fan for years and it never occurred to me that you could do this on a dulcimer. Listen to Pau Hana or While You Were Sleeping. I like it, you will, too, I think. Other titles include March of the Pygmy Foresters, Hugh Drummond, Good Old Dog, Boreal, Blue Heron Waltz and five more.

Bob Shank's **Hammer Dulcimer Solos** shows off his Rizzetta dulcimer in a masterful performance of fourteen traditional tunes from the Celtic and old-time traditions. Bob is a veteran performer who has been playing for over twenty years both as a solo artist and as a member of Hickory Wind, one of the first bands to feature a hammered dulcimer back in the '70's. Bob might be surprised to hear that I still have a couple of those albums on my shelf. He has also played a lot of dance music as a member of bands like The Percolators and Curmudgeon. His primary dulcimer influences include Paul Van Arsdale and fellow West Virginian, Russell Fluharty, in addition to the many string bands and dance musicians that he has played with over the years. This album is Bob's tribute to these many influences and demonstrates just how well he has learned his craft. Bob is a very inventive player whose arrangements start simply and then build in musical complexity, incorporating variation after variation until he convinces you that there just isn't much more that you can do with each tune. It is this seemingly bottomless well of inspired invention that truly elevates his playing of these more or less familiar tunes from the merely ordinary. Lesser players might resort to medleys as a technique to maintain the necessary variety; but Bob has no need to do that. I think there's a musical lesson here for all of us. Titles include Red Wing, In the Garden, Simple Gifts, The Road to Lisdoonvarna, Cuffy, Lop and Rough Cut, and eleven more.

Autumn • Mark Nelson, WIZMAK Productions, PO Box 477, Wingdale, NY 12594 (CD, cassette).

Hammer Dulcimer Solos • Bob Shank, Otter Slide Productions, 1225 Corvet Ave, Morgantown, WV 26505 (CD, cassette).

The Pleasures Of Hope • Mike Casey, WIZMAK Productions, P.O. Box 477, Wingdale, NY 12594 (CD, cassette)

Shanty Tunes • Scott Jackson, Route 3, Box 71, Alvarado, TX 76009 (CD, cassette).

American Fiddle Tunes For Mountain Dulcimer • Lois Hornbostel, Mel Bay Publications, #4 Industrial Drive, Pacific, MO 63069 (book).

If your taste runs a bit more exclusively to Celtic music, you will be most interested in Mike Casey's latest release, **The Pleasures Of Hope**, an inspired musical journey through the instrumental dance and harp music of the Celtic lands. In addition to playing flute, wire-strung harp-zither (commonly known as a MacArthur harp after Margaret MacArthur who is credited with its renaissance in this country), dulcimette (a half-size octave dulcimer), and whistle, Mike plays a five-string dulcimer. This features a low "A" and a low "D" string which extend its range one octave below what is usual for a fretted dulcimer. Produced by Pete Sutherland and with the able assistance of a number of very musical cohorts on fiddle, accordion, guitar, cittern, piano, keyboards, bodhran, and cello (though not all at once), Mike is recording a varied and somewhat unusual cross-section of music from the Shetland Islands, Ireland, Scotland, and Brittany. Those tunes that are familiar are not usually heard on dulcimer and there are several less common (at least to me) tunes taken from the Scottish harp tradition and from Mike's primary flute influences, Jack Coen, Sean Moloney, and Jean-Michel Veillon. Pete Sutherland's subtle production touches are evident in the imaginative arrangements and

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added measurably to my appreciation of the overall sound. This is wonderful music and on the basis of this effort at least, there's little doubt that Mike Casey is a rising star in the Celtic music world and a truly significant talent on any instrument he chooses to play.

For those of you who like the old-time tunes played with both imagination and skill, I encourage you to check out hammered dulcimer ace Scott Jackson on **Shanty Tunes**. Scott gets a lot of help from his friends, too, particularly Dana Hamilton on fretted dulcimer and guitar, Todd Noyes on guitar, Shanda McDonald on fiddle, and Betty Odom on fretted dulcimer, banjo, and penny-whistle. The musicianship by all is impeccable, the tunes really swing, and the arrangements are extremely well done. Although Scott's dulcimer leads the way with exceptional drive and clarity, I was really impressed with the overall ensemble sound. The band is hard-driving and really "tight" but does not try to play too fast so that the tempos are very danceable. At the same time, each musician is given the "space" he or she needs to really shine. This is something that many bands never learn and really distinguishes Scott's approach to arranging. My foot never stopped tapping.

Lois Hornbostel enjoys a well-deserved reputation as one of the most influential mountain dulcimer performers, teachers and organizers in the country. These many talents, and perhaps particularly her instruction books and recordings of fiddle tunes, Irish tunes, and dulcimer duets, rounds and ensembles, have been an inspiration to an entire generation of dulcimer players. Her latest book, **American Fiddle Tunes For Mountain Dulcimer**, will only enhance her reputation. The book covers a variety of techniques for the intermediate to advanced player and provides great arrangements of thirty-two of the most common session tunes being played at "jams" across the country. Learning these techniques and tunes should allow any player to join those "jams" with skill and confidence. There are sections on reading tablature, right- and left-hand techniques, building playing speed, volume control and balance, kick-offs and tags, common tunings, and accompaniment chords in the keys of D, A, and G. Tunes include Barlow Knife, Boatman, Bonaparte Crossing the Rhine, Down Yonder, Forked Deer, Julie Ann Johnson, Magpie, Sandy Boys and many more.

Neal Walters
Oracle Government Advanced Programs
196 Van Buren St, Suite 2070
Herndon, VA 22070
703-708-6749 (Office)
703-708-7919 (Fax)
nwalters@oracle.com

Dulcimer Clubs

From the Internet:

Via the Sweet Music Digest dulcimer players are expressing interest in a club newsletter exchange. Marty Lane, from the Mountain Dulcimer Society of Dayton (Ohio), wrote the following: "...is presently exchanging newsletters with fifteen other groups in Ohio, Indiana, Kentucky, Michigan, Mississippi, and Delaware. It is a great way to find out about festivals, workshops, concerts, and get some new music. Most valuable, however, is becoming aware of the common problems faced by all clubs, such as: Meeting the needs of all levels of players; providing a balance of tab and 'play by ear' music; encouraging members to try new tunes, tunings, and techniques; and getting more members to support playdates; getting members to actively participate in the organization. Finding out how other clubs try to solve these and other concerns provides welcome assistance and encouragement..."

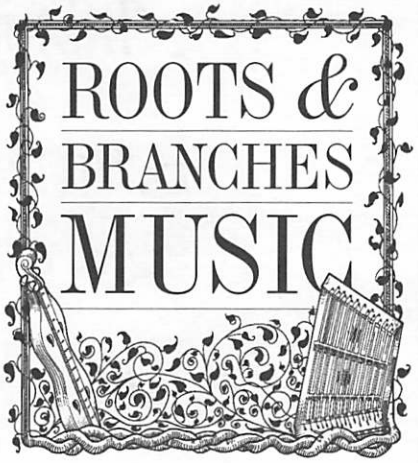
If your club has a newsletter and would like to exchange with other clubs, let us know. We'll print your request in the *Dulcimer Players News.*

New Dulcimer Clubs

Pennsylvania
Pocono Dulcimer Club
Bob Mallalieu
RD 1 Box 1314, Stroudsburg, PA 18360
717/420-1896
1st Monday evenings

Ohio
Wayne County Hammered Dulcimer Club
Colleen Chittum
288 Winkler Drive, Rittman, OH 44270
330/925-7181
First Mondays

Illinois
Dulcimer Club of Western Illinois
Tom Lentz
1367 N. Academy St.,
Galesburg, Il 61401
309/343-2886
Meet 1st & 3rd Sundays



The music *of*
Madeline MacNeil
and friends

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The Swannanoa Gathering

FOLK ARTS WORKSHOPS AT WARREN WILSON COLLEGE

Dulcimer Week at the Swannanoa Gathering offers students the opportunity to learn the hammered or mountain dulcimer (or both!) in a relaxed and intimate setting of small classes and supportive staff, with some of the country's finest teachers and players. The program also runs concurrently with our Dance Week, Featuring Wild Asparagus, The Freight Hoppers and more.

"Dulcimer Week" July 13-19, 1997

with

Lois Hornbostel, Steve Schneider, Les Scott, Walt Michael, Bonnie Carol, Bill Troxler, Tina Bergmann, Ken Kolodner, Aubrey Atwater & Bill Taylor

and special guests

Betty Smith, Ken Bloom, Jim Taylor, Lee Spears, Mike Casey, Paul Oorts

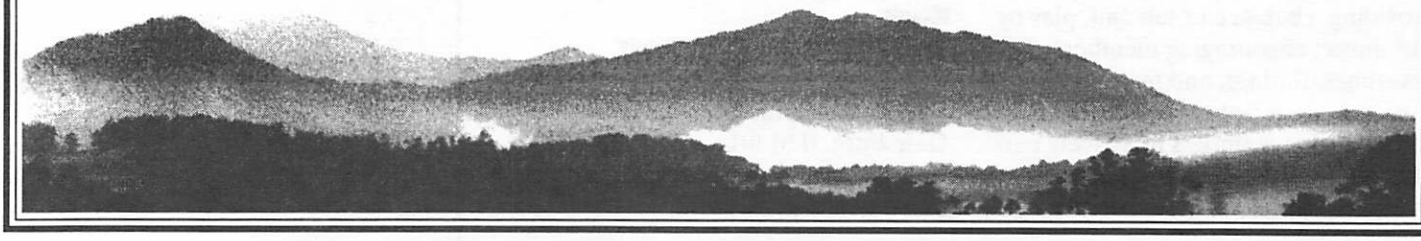
also:

"Old-Time Music & Dance Week" July 20-26

Mountain dulcimer with Don Pedi

July 6-12 "Celtic Week" • July 6-12 "Performance Lab" • July 13-19 "Dance Week" • July 13-19 "Dulcimer Week"
July 20-26 "Old-Time Week" • July 27-Aug.2 "Contemporary Folk Week" • July 27-Aug.2 "Guitar Week"

Call or write for a FREE catalog: The Swannanoa Gathering, Warren Wilson College, PO Box 9000 Asheville, NC 28815-9000
Tel: (704) 298-3325 ext.426 • Email: gathering@warren-wilson.edu • Website: http://www.hidwater.com/gathering/



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Events

May 1–3 • Cambridge, MA
Blacksmith House Dulcimer Festival. Workshops (MD, HD), concerts, jamming. Info: Cambridge Center for Adult Education, P.O. Box 9113, Cambridge, MA 02238-9113. 617/547-6789.

May 2–4 • Marion, OH
Spring Fling Campout at Hickory Grove Lake Campground with members of the Mansfield Dulcimer Players. Workshops, jamming, "suicide stew" supper. Info: Bernice Campbell, 288 Adario W. Rd., Shiloh, OH 44878. 419/896-2808.

May 3 • Winston-Salem, NC
Winston-Salem Dulcimer Festival. Workshops (MD, HD). Info: Jeff Sebens, PO Box 129, Fancy Gap, VA 24328. 540/728-4379, osi@swva.net.

May 4 • McCalla, AL
Southern Appalachian Dulcimer Festival, Tannehill Ironworks Historical State Park. Dulcimer playing, exhibits, crafts. Jam session May 3rd. Info: Helen Riggins, 12632 Confederate Pkwy., McCalla, AL 35111. 205/477-5711. Fax 205/477-9400.

May 9–11 • Glen Rose, TX
Texas Dulcimer Festival, held at Oakdale Park. Contests for MD and HD players, arts and crafts fair, workshops and concerts. Info: Dana Hamilton, 904 Houston, Arlington, TX 76012.

May 16–18 • Coshocton, OH
Dulcimer Days at Historic Roscoe Village. Mid-Eastern Regional Dulcimer Championships for MD and HD, workshops, jamming, exhibits, sales, concert. Info: Roscoe Village Foundation, 381 Hill St., Coshocton, OH 43812. 614/622-9310 or 800/877-1830.

May 16–17 • Florence, AL
4th Annual Tennessee River Dulcimer Festival at McFarland Park. Jamming, open stage, sales booths, fellowship. Camping sites and motels available. Info: John McDonald, 280 County Rd 231, Florence, AL 35633. 205/766-5030.

May 17 • Morehead City, NC
Crystal Coast Dulcimer Festival. Hammered dulcimer classes, evening concert. Info: send SASE to Donell Meadows, 2103 Shady Lane, Morehead City, NC, 28557. 919/726-7699

EVENTS CALENDAR DEADLINES

February – April issue:
Events from 1st weekend of Feb. through the 2nd weekend of May
Deadline: November 1st

May – July issue:
Events from 1st weekend of May through Labor Day weekend
This is our largest yearly calendar
Deadline: February 1st

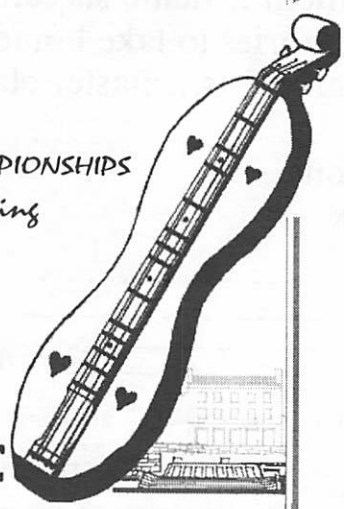
August – October issue:
Events from the 1st weekend of Aug. through the 2nd weekend of Nov.
Deadline: May 1st

November – January issue:
Events from the 1st weekend of Nov. through the 2nd weekend of Feb.
Deadline: August 1st

Dulcimer Days
festival
MAY 16, 17, 18, 1997

MID-EASTERN REGIONAL DULCIMER CHAMPIONSHIPS
categories: Open, Vocal, Duet and Courting

Saturday Night Concert Featuring...
- RUSSELL COOK, Arlington, Tex.
- TULL GLAZENER, Leo, Ind.



HISTORIC ROSCOE VILLAGE
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Hammered Dulcimer prize by *Cloud Nine Musical Instruments* (Ostrander, OH), custom-made dulcimer case by *Peg Earl Cases* (Montague, Mich.) & Mountain Dulcimer prize by *Simerman Dulcimers* (Leo, Ind.), Cordura case by *Thistledew Acres* (Marengo, OH) • 1st Place Winners in the Mid-Eastern Regional Dulcimer Championships are eligible to advance to the National Competition held each year in Winfield, Kansas.

Stringalong Workshops

M. Dulcimer
Dancing
Guitar
Mandolin
Concerts
Singing

Milwaukee Folk Center

H. Dulcimer
Crafts
Fiddle
Harmonica
Banjo
Autoharp

Larkin Bryant

David Schnaufer

Ken Kolodner

Stringalong Weekends:
May 23-26, 1997
November 7-9, 1997
Summer Stringalong
June 28-July 3, 1997

On a Wisconsin Lake
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☎ 1 (800) 636-FOLK

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4th annual

Great Plains Folk Festival

NOTICE: new time & place

JUNE 6-8, 1997
COLLEGE OF LAKE COUNTY
GRAYSLAKE, IL

Acoustic music workshops...RV's welcome...Concerts
serious jammin'...hotels & *hot* baths... Kids Area...
demo stage...Vendors...dancin'...demo stage...
Storytelling...singing...memories to take home...
Parkin'lot *Pickin'*...national artists...master classes...

Info: 847 - 251-6618 phone
773 - 296-7176 fax

liz carroll
lynn morris band
bill robinson & friends
sheila schaeffer-hirsh
lynn "chirps" smith
gerry armstrong
rick thum
bryan bowers
kat eggleston
don stiernberg
maddie macneil
slavek hanslik
sweetwater
shinobo sato
maureen sellers
karen mueller
liz cifani
esther kreek
jerry rockwell
janita baker
barb silverman
jesse evans
lillis schuessler
cindy shelhart
tony scarimbola
aubrey atwater
tull glazener
tina bergmann
peter martin
janet stessi
ian mckinney
susan urban
rob brerton
dot kent
jones family
nelson gill
spiraldanse
jimmy moore
pat broaders
ed hale
iris

---- REGISTRATION ----

NAME:_____
ADDRESS:_____ CITY:_____ STATE:_____ ZIP_____
PHONE (DAY)_____ EVE_____

MASTER CLASS (CIRCLE ONE) $35

HM DULCIMER	MT DULCIMER	AUTOHARP	ENSEMBLE	VOICE & THE INSTRUMENT	
INT ESTHER KREEK	INT - ADV ROB BRERTON	BEG-INT B. BOWERS	ALL INST SWEETWATER	NOV-INT MADDIE MACNEIL	$_____

- BARN DANCE (INCLUDED WITH WEEKENDOR $5 SEPARATELY) $_____
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- CONCERT ONLY TICKET (SAT OR SUN PLEASE CIRCLE ONE) @ $10 EACH $_____
- BROWSER PASS (EXHIBIT AREA & DEMO STAGE ONLY) @ $5 EACH $_____

ALL TICKETS WILL BE HELD AT THE DOOR; NO TICKETS WILL BE MAILED OUT. ADDITIONAL TICKETS WILL BE SUBJECT TO ON-SITE AVAILIBILITY

TOTAL ENCLOSED (CHECK OR MONEY ORDER) $_____

MAKE ALL CHECKS /MONEY ORDERS PAYABLE TO : CLC / GPFF
Send to : GPFF, L. HIRSCH, 7453 N LOWELL AVENUE, SKOKIE, IL 60076

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May 17 • Chattanooga, TN
Dulcimer Day at Audabon Acres. Workshops. Jamming and open stage. Vendors welcome. Info: Jeanette Eigelsbach, Audabon Acres, Chattanooga, TN 37421. 423/892-1499.

May 23–26 • East Troy, WI
Stringalong Weekend. Concerts, workshops, crafts, dulcimer-building, and singing and dancing at YMCA Camp Edwards. Dulcimer activities. Info: UWM Folk Center, Ann Schmid, PO Box 413, MIlwaukee, WI 53201. 800/636-3655 or 414/229-4622.

May 23–25 • Lisbon, OH
New location for the **Dulci-More Festival.** Concerts, workshops, mini-concerts, and more. Info: Bill Schilling, 984 Homewood Ave., Salem, OH 44460-3816. 330/332-4420. ssssbill@aol.com. http://members.aol.com/ssssbill/mw/dmfest.htm.

May 24–25 • Ripley, OH
Southern Ohio Dulcimer Festival. Concert, jamming, workshops for MD & HD (all levels), guitar, penny whistle, autoharp. Info: Mel Derickson, River Song Music Shoppe, 7 N. 2nd St., Ripley, OH 45167. 937/392-9274.

May 31–June 1 • Overland Park, KS
Claremont Spring Folk Festival. Concerts and workshops with MD, HD at Larkin Park. Crafts and family programs. Info: (send a stamp) to C.S.F.F., 8755 La Vine St., Alta Loma, CA 91701. 909/987-5701.

May 31 • Columbus, OH
Central Ohio Dulcimer Festival. Workshops for MD, HD, guitar, mandolin, banjos. Evening concert. Info: Nancy Cline, 107 E. Beaumont Rd., Columbus, OH 43214. 614/265-3553.

May 31 • Corydon, IN
Old Capitol Traditional Music Festival sponsored by the Corydon Dulcimer Society. Workshops, open stage, concerts, jamming. Info: send SASE to Cathy Renn, 10024 County Line Rd., Sellersburg, IN 47172. 812/246-2430.

June 6–7• Owensboro, KY
Yellowbanks Dulcimer Festival. Concerts, workshops, crafts, and vendors at English Park. Info: Yellowbanks Dulcimer Society, c/o Gilda Shortt, 3506 Montrose Ct., Owensboro, KY 42303. 502/926-9877. E-mail gshortt@owb.mindspring.com.

June 6–8 • Elverson, PA
French Creek Dulcimer Retreat at French Creek State Park. Camping weekend for MD, HD (all levels), other acoustic instruments. Workshops, jams, continental breakfast, open stage. Info: Greater Pinelands Dulcimer Society, Dee Adams, PO Box 292, Rancocas, NJ 08073. 609/871-1932.

June 6–8 • Grayslake, IL
Great Plains Folk Festival,
College of Lake Co. Master classes, workshops (include MD & HD), barndance, concerts, vendors, and more. RVs (self-contained); make hotel reservations early. Info: Diane Tate, 1605 Wilmette Ave., Wilmette, IL 60091. 847/251-6618.

SOUTHERN OHIO DULCIMER FESTIVAL
Historic Ripley, Ohio - 60 Miles East of Cincinnati on the Beautiful Ohio River

MAY 24 & 25 (Sat. & Sun.) 1997

HAMMERED DULCIMER
Sara Johnson!!
Kendra Ward!!

MOUNTAIN DULCIMER
Maureen Sellers!!
Stephen Siefert!!
David Schnauferl!

Rain or Shine - 44,000 Sq. Ft. Warehouse
Bring Your Lawn Chairs • Food Served by the Ripley Lions Club

Workshops & Jamming
Beginning Mountain Dulcimer Classes with limited instruments available for rental
Also Workshops On Guitar & Penny Whistle
Bring Your Autoharps For A Round Robin
Sharing of Information & Technique
• Saturday Night Concert •

For More Info, Contact Mel Derickson
River Song Music Shoppe
7 North 2nd Street • Ripley, Ohio 45167
(937) 392-9274

OLD CAPITOL TRADITIONAL MUSIC FESTIVAL

MAY 31, 1997
HISTORIC CORYDON, INDIANA
* Jam-Friday night, May 30th
Saturday events
* Workshops
* Close-up concert
* Open Stage
* Evening Concert *featuring*

DAVID SCHNAUFFER
AND
SWEETWATER

For information: Cathy Renn (812-246-2430)
10024 County Line Rd. Sellersburg, IN 47172

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Claremont Spring Folk Festival

May 31st & June 1st Larkin Park Claremont

STAGE CONCERTS, WORKSHOPS & FOLK DANCE

- ✓ "18 Year Celebration"
- ✓ Family Programs
- ✓ Special Workshops and Demonstrations with:
  Banjo, Autoharp, Mountain Dulcimer, Hammered Dulcimer, Guitar, Musical Saw, Fiddle, Spoons, Washboard, Song writing, Sing alongs and More!!
- ✓ Saturday Night Special Concerts
  Tom Ball & Kenny Sultan, Redmond O'Colonies and Cathy Traut Hessom & Robin Mohun.
- ✓ Folk Dancers
- ✓ Quality Craft Show with Unique Hand-Made Items
  Craft Booth Information: 909-624-2928
- ✓ Outside stage concerts
- ✓ Some of the Many String Bands and Performers:

Atlantic Crossing, Tobacco Road, The Bramble & The Rose, the Slover Mtn. Boys, Sawdust & Shavings, Cottonwood, The Tinkers Own, The Hot Pecans, Dana Hamilton, Robin Mohun, Cathy Traut Hessom, Gladys Eichenberger, Sam Hinton, Ross Altman, Johnny Walker, Angela Lloyd, Redmond O' Colonies, Tom Ball & Kenny Sultan, Becky Johnston, Karen Golden, Jim Lewis, and much more!

LOTS OF JAMMING BOTH DAYS

(FESTIVAL PROGRAM) Send a Stamp and your address to:

C.S.F.F.
8755 La Vine St.
Alta Loma, CA 91701

Information: 909-624-2928
Days 909-987-5701 Evenings

Robin Mohun/Cathy Traut Hessom

Gladys Eichenberger

Dana Hamilton

Yellowbanks Dulcimer Festival

*English Park * Owensboro, Kentucky*
June 6 & 7, 1997

Don't Miss
Ramona Jones, Alisa Wall, Ron Wall
Kendra Ward & Bob Bence
Susan Trump
Mitch Barrett & Carla Gover
Flatwood String Band
and more...

Concerts, Workshops, Vendors, Crafts, Food, Limited R.V. Parking

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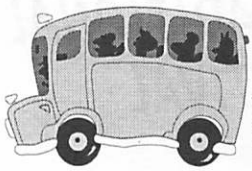
Lap Dulcimer, Hammered Dulcimer, Clogging, Basket Making, Guitar, Autoharp, Banjo, and...

For more information:
John or Gilda Shortt
3506 Montrose Court
Owensboro, KY 42303
502-926-9877

Come to Morehead, Kentucky for a Dulcimer Camp in the Mountains

June 8-13, 1997



Instructors

Dana Ernest, Novice-Beginner Hammer Dulcimer
Judie Schmidt, Intermediate-Advanced Hammer Dulcimer
Debbie Kopp, Novice-Beginner Mt. Dulcimer
Mollie Friebert, Beginner-Mt. Dulcimer
Lorinda Jones, Beginner-Mt. Dulcimer
Maureen Sellers, Intermediate-Chord Work-Flat Picking
Rob Brererton, Advanced-Chromatic Tuning

Lois Horbostel Teaching Intermediate Techniques to make the best sounds from your Mt. Dulcimer.

$150 Tuition
Housing/Meals
$185

Enjoy a week filled with dulcimer fun. Mini Classes in the afternoon, followed by jam sessions and evening concerts.

To receive a brochure write, Morehead State University, Dulcimer Camp in the Mountains, UPO 3000, Morehead, KY 40351 or call (606) 783-2077

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Juine 8–13 • Morehead, KY
Dulcimer Camp in the Mountains at Morehead State University. Classes (MD, HD), mini-classes, concerts, jam sessions. Info: Morehead State University, Morehead, KY 40351. 606/783-2077.

June 11–15 • Shepherdstown, WV
Upper Potomac Summer Dulcimer Festival. Workshops, concerts, jam sessions for HD players. Includes master class for advanced. Info: Joanie Blanton, PO Box 1474, Shepherdstown, WV 25443. 304/263-2531.

June 13–14 • Cosby, TN
Cosby Dulcimer and Harp Festival #21. Folk Life Center of the Smokies. For makers, players and listeners of MD, HD and harps. Workshops, children's activities and storytelling. Primitive tent camping avail. Info: Jean & Lee Schilling, PO Box 8, Cosby, TN 37722. 423/487-5543.

June 16–19 • Mt. View, AR
Mountain Dulcimer Workshop at the Ozark Folk Center. Beginning and intermediate levels. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 501/269-3851.

June 20–22 • Tullahoma, TN
Paul Pyle Dulcimer Daze. Bar-B-Que, 6/20. All-day jam, pot luck supper & annual meeting, 6/21. Performances, 6/22. Info: 105 Point Circle, Tullahoma, TN 37388. 615/455-6800.

June 20–27 • Blue Mt. Lake, NY
Northeast Dulcimer Symposium XVI. Week-long masterclass residencies (MD, HD, all levels). Rhythm instruction. Info: Barb Truex, 434 Preble St., South Portland, ME 04106-3033. 207/799-6899. whitetruex@aol.com.

June 20–21 • Cullowhee, NC
Beginning Mt. Dulcimer Workshop. Info: Tammy Haskett, Div. of Continuing Education, Western Carolina University. 800/928-4968. CEU available.

June 21 • Parma, MI
Southern Michigan Dulcimer Festival. Concerts, workshops, dances, close-up concerts, open stage, jamming and musical sales. Self-contained camping. New location: Western Comm. Art Center, Parma, MI. Info: Pat Hesselgrave, 6369 W. Michigan, Jackson, MI 49201. 517/750-3472.

June 21 • Brethren, MI
Spirit of the Woods Folk Festival. Performances, music, dance, children's activities and crafts at Dickson Township Park. Camping available. Info: Spirit of the Woods Music Association, 11171 Kerry Rd., Brethren, MI 49619. 616/477-5381.

June 27–29 • Altamont, NY
Old Songs Festival of Traditional Music and Dance. Altamont Fairgrounds. Concerts, participatory dancing, learn-hows, workshops, storytelling sessions and family activities. Camping available. Info: Old Songs, Inc., P.O. Box 399, Guilderland, NY 12084. 518/765-2815

June 27–29 • Battle Ground, IN
25th Indiana Fiddlers' Gathering. HD workshop, pick & jam workshop, concerts, food, crafts. Info: Indiana Fid-

PRAIRIE DULCIMER CLUB

Dulcimer Days Festival
May 31 & June 1, 1997
Featuring
Cliff Moses, Jerry Rockwell
Rick Thum, Karen Mueller
with
Allen MacFarlane, Lilah Gillett & Esther Kreek
Johnson County Community College
Overland Park, KS (Kansas City Metro Area)
Workshops, Concerts, Vendors
Improved Food Service
Information: Call Glen Dooley at (816) 737-2707
Visit Web site at http://home.gvi.net/~tgebauer/jun-fest.html
or email: tgebauer@gvi.net

Sweetwater announces
the
First Annual
SHADY GROVE
Appalachian Dulcimer Camp
July 6-11, 1997
in the heart of West Central Ohio
All levels of mountain dulcimer instruction with:
Sweetwater
Tull Glazener
Louise Ziegler
for information contact:
Sweetwater - 643 E Euclid, Springfield, OH 45505
(937)323-7864 -or- (937)473-5176
-or Email to-
Sweetwatr3@aol.com

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Fifth Annual

Heartland Dulcimer Camp

July 20 — 25, 1997

Hammered & Mountain Dulcimer
Beginning through Advanced Classes

Rob Brereton · Linda Thompson
Bill Taylor · Steve Schneider
Janita Baker · Esther Kreek

For further information contact:
Esther Kreek
1156 W. 103rd St. Dept. 206
Kansas City, MO 64114
(816) 942-6233

Third Annual

Summer Acoustic Music Festival

St. Mark Lutheran Church — July 24,25,26

SAM Fest '97

Houston, Texas

Sponsored by:
Wook N' Strings
ZephyrHill Autoharps

Presented By:
The Houston Area
Acoustic Music Society

Featuring workshops and concerts for mt. dulcimer, hammer dulcimer, Autoharp, Harp, fiddle, bowed psaltery, guitar, dancing and more. Beginning through advanced level classes. Regional Autoharp Championship (Winfield sanctioned). ZephyrHill Autoharp to winner.

Guest Performers include Susan Trump, Steve Mayfield, Maggie Sansone, Tin Roof Tango, Charles Whitmer, Peggy Carter, Tom Fellenbaum, Hollis Landrum, Sue Carpenter, Nancy Price, Debbie Porter and more.

For information and early bird discounts Contact:
Peggy Carter
16142 Hexham Dr. • Spring, TX 77379
(281)370–8993 • email: Samfest97@aol.com
Vendor Space Available

Thirteenth Annual Southern Michigan Dulcimer Festival

June 21, 1997

NEW FORMAT

1 DAY FESTIVAL

Activities Begin 9:00 A.M.

GUEST PERFORMERS

-•-Helicon -•- Sweetwater -•-
-•- Olde Michigan Ruffwater String Band -•-

Prepaid gate & concert $15.00
At The Door $5.00 gate, $15.00 concert

—for prepaid contact—

Steve Volker
1002 1st St. **(517) 783-6315**
Jackson, MI 49203

Many Motels in the Area
With Gate Pass Only Self Contained Camping on Grounds - No Hook Up

Evening Concert
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Jamming
Food Concession

New Location
Western High School
Community Art Center
1400 Dearing Road
Parma, Michigan

1½ Miles South at exit 133 off I94—West of Jackson

INFORMATION

(517) 750-3472
Pat Hesselgrave
6361 W. Michigan Ave.
Jackson, MI 49201

(616) 887-9436
Warren Guiles
9575 Peach Ridge Rd. N.W.
Sparta, MI 49345

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dlers' Gathering, P.O. Box 49, Battleground, IN 47920. 317/742-1419.

June 28–July 3 • Lake Geneva, WI
Summer Stringalong. Dulcimer concerts, workshops, crafts, singing, dancing, & children's activities. Bring or rent an instrument. Conference Point, Lake Geneva. Info UWM Folk Center, PO Box 413, Milwaukee, WI 53201. 800/636-FOLK (3655). or 414/229-4622.

June 29–July 4 Boone, NC
Appalachian State University Dulcimer Playing Workshop. 20th Ann. Homecoming. Mini-courses in fifty MD playing subjects. MD building course. Workshop orchestra, concerts, open stage, and more. Info: Lou Ellen Jones, ASU Office of Conf. & Inst., Boone, NC 28608. 704/262-3045.

July 4–6 • Carthage, MO
Summerfest 1997. Workshops, concerts, jam sessions, crafts. MD, HD, and other instruments. Info: L. Woods, PO Box 158, Crestline, KS 66728. 316/389-2377 or 417/624-3580.

July 6–August 10 • Elkins, WV
Augusta Heritage Arts Workshops. Five weeks of classes, concerts, dances, etc., including many week-long MD and HD workshops, beg. to adv. MD construction. Info: Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. 304/637-1209.

July 6–12 • Brasstown, NC
Workshop: Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, Brasstown, NC 28902. 800/365-5724.

July 6–Aug 7 • Swannanoa, NC
The Swannanoa Gathering week-long workshops in the folk arts. Dulcimer Week (HD & MD) 7/13–19. Campus housing & meals available. Info: The Swannanoa Gathering, Warren Wilson College, Box 9000, Asheville, NC 28815. 704/298-3325, ext. 426. www.hidwater.com/gathering/

July 6–12 • Westminster, MD
Common Ground. A week of study in MD, HD and other instruments, arts/crafts, conflict resolution, So. Mtn. harmony, gospel, children's programs. Info: Common Ground, WMC Box 1296, Western MD College, Westminster, MD 21157. 410/857-2771.

July 6–11 • West Milton, OH
Shady Grove Appalachian Dulcimer Camp. MD instruction, jamming. Sleeping cabins, RV hook-ups, home-cooked meals. Info: Sweetwater, 643 E. Euclid, Springfield, OH 45505. 937/323-7864.

July 11–13 • Bar Harbor, ME
Downeast Dulcimer and Folk Harp Festival. Workshops, open stage, concerts, song sharing, and sales booths. Motels and camping nearby. Info: (send SASE) Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653.

July 12–13 • Morris, IL
Gebhard Woods Dulcimer Festival Workshops, concerts, jamming, dancing, children's activities. Info: Donna Tufano, PO Box 59, Elmwood Park, IL 60707. 708/456-6292.

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SIXTH ANNUAL
JULY 11, 12, 13

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July 12–13 • Warrenville, IL
Warrenville Folk Festival.
Concerts, workshops for mountain and hammered dulcimers, jamming, crafts, children's activities. Info: Dona Benkert, PO Box 248, Warrenville, IL 60555. 630/717-8495 or 630/393-1247.

July 12 • Quaker City, OH
Ohio Hills Folk Festival. 19th annual dulcimer contest, area crafts. A small town festival. Info: 614/679-2843 or 679-2232.

July 17–20 • Evart, MI
Dulcimer Funfest at the Osceola County Fairgrounds. Concerts, workshops, open stage, Jamming and sales booths. Camping available. Info: Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503. 616/459-6716.

July 18–19 • Cullowhee, NC
Intermediate Mt. Dulcimer Workshop.
Info: Tammy Haskett, Div. of Continuing Education, Western Carolina University. 800/928-4968. CEU available.

July 19–20 • Indianapolis, IN
Eagle Creek Folk Music Festival.
Performances MD, HD, autoharp, guitar and fiddle. Info: Frank Tardy & Connie Morley, Central Indiana Folk Music & Mt. Dulcimer Society, PO Box 1503, Indianapolis, IN 46206. 317/846-2395.

July 19–20 • Cooksburg, PA.
Dulcimer Workshops for MD and HD. Limited enrollment. Info: Send SASE (55¢ post) to Marilyn Karns, Cook Forest Sawmill Center for the Arts, P.O. Box 180, Cooksburg, PA 16217.

July 20–25 • Brasstown, NC
Hammered Dulcimer Workshop for intermediates. Info: John C. Campbell Folk School, Brasstown, NC 28902. 800/365-5724.

July 20–25 • Kansas City, MO
Heartland Dulcimer Camp, a week of study in MD and HD (all levels). Jam sessions, open stage and concerts. Info: Esther Kreek, 1156 W. 103rd St., Kansas City, MO 64114. 816/942-6233.

July 21–25 • Rio Grande, OH
Intensive Sessions in Mountain Dulcimer with Jerry Rockwell. Int/Adv level players. Info: Jerry Rockwell, PO Box 79, Guysville, OH 45735. 614/662-3011. jcrmusic@eurekanet.com.

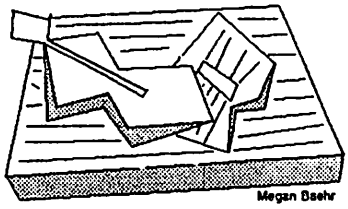
July 24–26 • Houston, TX
Sam Fest features workshops for MD, HD, autoharp, fiddle, folk harp, guitar, pennywhistle, and more. Autoharp contest. Info: Peggy Carter, 16142 Hexham Dr., Spring, TX 77379. 281/370-8993.

July 25–27 • Binghamton, NY
Cranberry Dulcimer Gathering. Workshops (MD, HD, autoharp) concerts, open stage, contra-dancing and jamming. Primitive camping available. Info: Ed Ware, 1259 Fowler Place, Binghamton, NY 13903-6036. 607/669-4653.

July 25–27 • Soldiers Grove, WI
Dulcimer Camp will be held the weekend after the Evart, MI Funfest. Info: Gloria Hays, Rt. 2, Box 2268, Soldiers Grove, WI 54655. 608/536-3616.

21st annual

CRANBERRY



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July 25–27 • Louisville, KY
Kentucky Music Weekend. Concerts, workshops, dances and crafts at Iroquois Park. Also see July 28 listing. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502/348-5237.

July 25–27 • Brasstown, NC
Hammered Dulcimer Workshop for beginners. Info: John C. Campbell Folk School, Brasstown, NC 28902. 800/365-5724.

July 26–27 • Kirtland Hills, OH
Little Mountain Folk Festival. Traditional music performances, jamming, dulcimers & supplies, and more. Musicians w/instruments admitted free. Info: Joan Kapsch, Lake County Historical Center, 8610 King Memorial Rd., Mentor, OH 44060. 216/255-8979. Fax 216/255-8980.

July 28–Aug 1 • Bardstown, KY
Kentucky Music Week. Instruction in MD, HD, other instruments, and singing. Concerts. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502/348-5237.

August 1–10 • Ireland
O'Carolan Harp & Trad. Music Festival. Concerts, Irish music sessions, ceilidhe, workshops for harp, flute, tin whistle, fiddle, banjo, accordion, pipes, bodhran, singing, and set dancing. Info: Paraic Noone, Keadue, Co. Roscommon, Ireland. (078) 47204.

August 3 • Lake Zurich, IL
3rd Annual Lake County Folk Festival. Performances, workshops, children's stage and more. Singer-Songwriter Competition. Info: B.A. Perry, 538 Dublin Dr., Mundelein, IL 60060. 847/949-5355. b.perry@epc-chi.com.

August 4–6 • Mt. View, AR
Summer Hammered Dulcimer Workshop at Ozark Folk Center. Beginning and intermediate levels. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560. 501/269-3851.

August 8–10 • Salem, WV
Dulcimer Weekend at Fort New Salem. Workshops (MD, HD), concert, and jamming. Info: Carol Schweiker, Fort New Salem, Salem-Teikyo University, Salem, WV 26426. 304/782-5245. Fort@Salem.WVnet.edu

August 8–10 • West Dover, VT
Dulcimer Daze. Open stage, workshops and concerts. Info: Folk Craft Music, PO Box 1572, Wilmington, VT 05363. 802/368-7437.

August 17–23 • Washington, ME
Meadowlark, a new music camp. Classes, concerts, jamming for MD, HD, and other old-time & Celtic instruments. Info: Curt Stager, P.O. Box 158, Paul Smiths, NY 12970. 518/327-3561. stagerj@paulsmiths.edu.

August 22–24 • Central WA
Kindred Gathering, the 23rd annual. A gathering for friends of modes and dulcimerie. Workshops, concert. Info: Susan Howell, PO Box 1424, Mendocino, CA 95460. e-mail showell@mcn.org.

August 22–24 • Midland, MI
Midland Dulcimer Festival & Central MI Old Car Club, Antique Engine & Tractor Gathering. Jamming, workshops, concerts. Info: Bill Kuhlman, 2769 S. Homer Rd., Midland, MI 48640. 517/835-5085. Email: beeps@concentric.net

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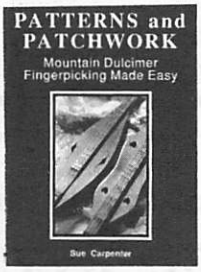

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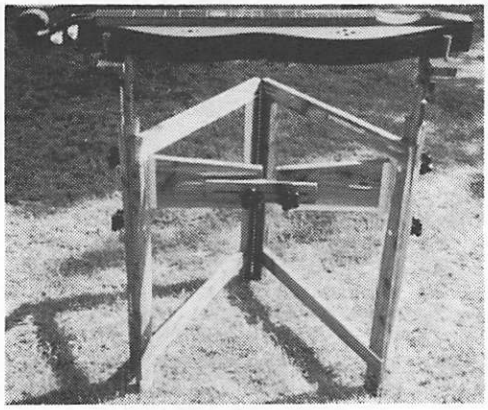

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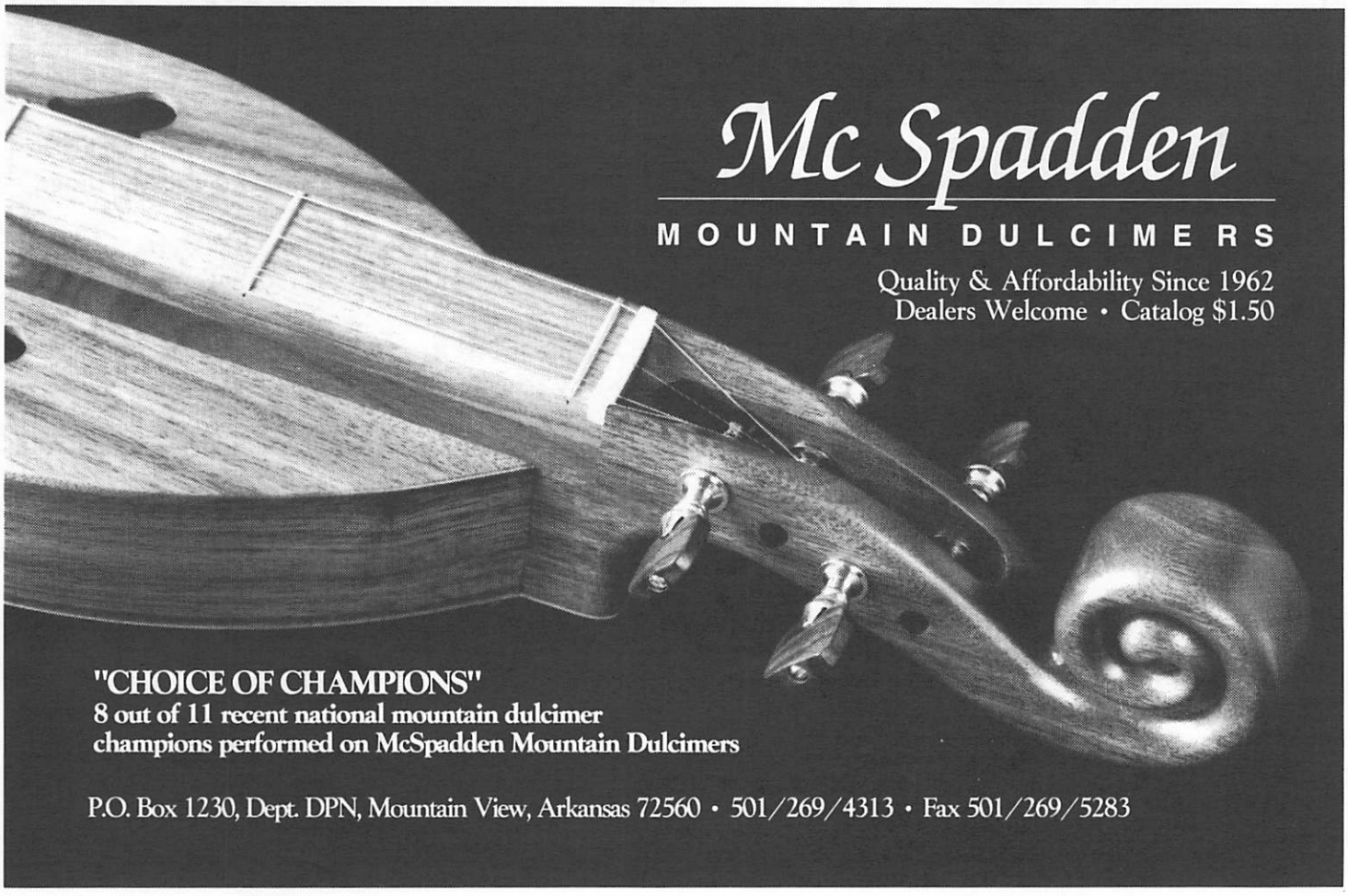

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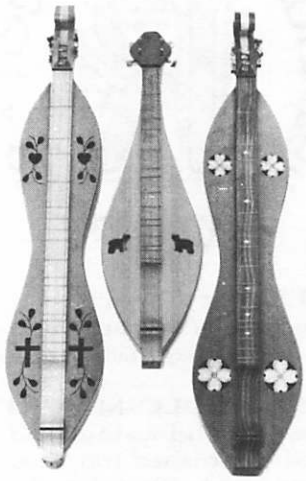

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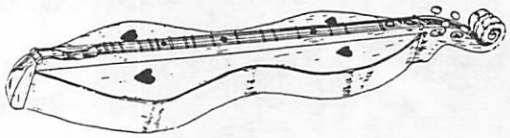

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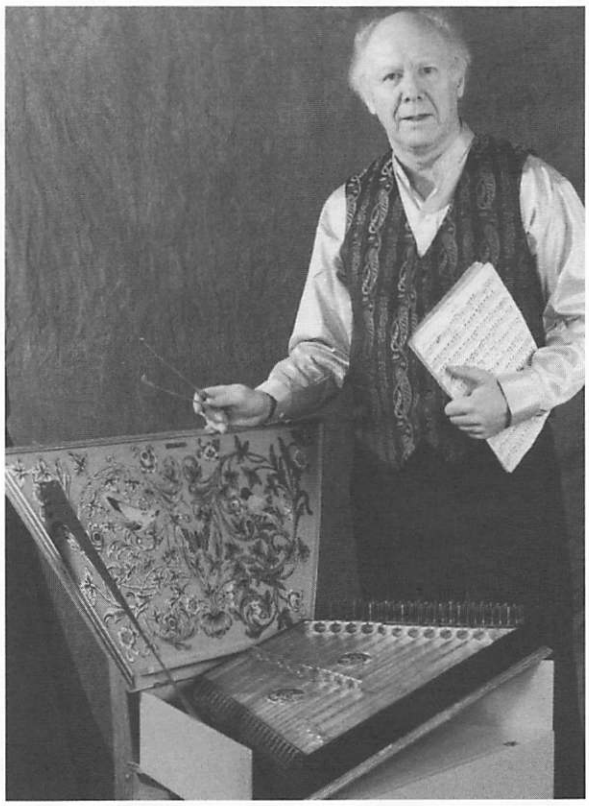
The Preissler Publishing House is located in the center of Munich, Germany at Brauhaustrasse 8, behind the world-famous Hofbräuhaus. In the 1930's, Josef Preissler (1906–1978) was one of the world's most successful accordionists. He was also a teacher, orchestra leader, composer and, from 1933 on, a music publisher. At first he published accordion music, but later turned also to sheet music for other instruments such as guitar and brass instruments. In 1960, with tutors for the folk harp and the Alpine hackbrett (a member of the dulcimer family), he started popularizing traditional Alpine folk instruments alongside the zither and the diatonic Styrian harmonica.

The hackbrett in the 15th, and especially in the 18th, centuries was popular throughout Europe. It was used not only for folk music but also for serious chamber music. The invention of the pianoforte with many hammers overshadowed the hackbrett played with only two hammers. Only in the Alpine region and other rural areas was it kept alive as an important accompanying instrument for folk dances.

In the first half of the twentieth century, the hackbrett was nearly unknown even in the Alps. But in 1935 Tobi Reiser, together with Heinrich Bandzauner, developed the *Salzburger Hackbrett* with chromatic tuning, and a revival began. Interrupted by World War 2, it was only in the early 1960's that a good number of Alpine folk music groups had formed in Bavaria, Austria, and South Tyrol/Italy. Josef Preissler could be proud of having contributed to this development. Only through the medium of good literature could the playing of traditional folk instruments survive and prosper.

In 1962, the first tutor for the hackbrett was compiled by Karl-Heinz Schickhaus. Since 1963 he has been director of the department for folk and early music at the Richard Strauss Conservatory in Munich. In 1978 he edited *Das neue Schulwerk für Hackbrett,* the most comprehensive hackbrett method in three volumes, with some very interesting supplements. From 1971 on, Karl-Heinz Schickhaus has discovered original music of the 18th century from Italy, Spain, France, Denmark, and Germany for the dulcimer as a concert instrument. The recovery of this music from an almost forgotten golden age of music for the salterio (Italy) really represents an aural feast for lovers of early music. In 1972 the "Sonata in C-major for Salterio with Basso Continuo" by Carolo Monza (ca. 1735–1801) was published by Musikverlag Preissler. This was followed by further sonatas of Monza, Melchior Chiesa, and Angelo Conti and the "Concerto for Salterio, 2 Violins, and Basso Continuo" by Paolo Salulini. Subsequently, anonymous solo pieces from Spain and France and the Copenhagen "Hackbrett Tablature" of 1753 were released as first prints.



Karl-Heinz Schickhaus: teacher, artist, and editor of music for hackbrett and salterio. Photo by Karl-Heinz Wedhorn

In contrast to this early music, Karl-Heinz Schickhaus encouraged famous contemporary German and Austrian authors to compose serious music for the hackbrett—solo and in combination with other instruments. Most of this music is well-suited to the dulcimer as well as to the hackbrett.

The Preissler company is a member of the Cimbalom World Association, founded in 1991 in Hungary. It is also a member of the Förderkreis, which organizes an International Hackbrett Festival, initiated by Rudi Zapf, every two years in Munich. The 1997 festival will be held November 14–16. For information, contact Jorg Baiter, Geltendorfer str 6, D-82299 Turkenfeld, Germany. Phone 0049-8193-5596.

For a catalogue (available in English) of music, contact Musikverlag Preissler, Postfach 10 10 58, D-80084 München, Germany. Phone 49 (0) 89-29165071. Fax 49 (0) 89-222086. We at Dulcimer Players News are grateful to Gillian Alcock for her help with this profile.

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Lorraine Lee Hammond

Dulcimer Player News mini profile

One of my favorite composers is William Billings, a self-educated Massachusetts Yankee whose stark harmonies and emotional lyrics retain their power and beauty after two centuries. You may be familiar with his name from the shape note hymns in the Sacred Harp singing tradition. He also wrote songs to stir and sustain Boston's patriots throughout the American Revolution. Billings was born in Boston in 1746. He supported his family as best he could from his income as a tanner, but he apparently had trouble keeping a steady job. It is said he sometimes became distracted and started drawing out notes on a hide he was supposed to be tanning. His songs were loved and widely sung by the people of New England, but criticized by a classically trained elite for their "primitive" quality. He died in 1800 and is buried in an unmarked pauper's grave on Boston Common.

Interestingly, it is singers of his shape note hymns who have come forward to honor the memory of Billings. In the late 1970s a bus load of singers from Georgia attended a sacred harp convention in Lexington, Massachusetts, and from there many of us accompanied them to the graveyard on the Common to dedicate a plaque commemorating and celebrating the composer. This plaque is now mounted on the graveyard fence.

About the Music

What follows is a 2- or 4-part round that is also beautiful as a simple song. I have marked the round entrances with numbers above the staff. You may find the time signature unfamiliar. The 3/2 count suggests a very dignified tempo. The note durations range from eighth notes through whole notes, and I have placed stems beneath the tab to help you with the count. The plain stems have the time value of a quarter note—a half beat in this case—and the joined stems represent pairs of eighth notes. The song is in a minor key although we are in the familiar d-a-d′ tuning.

Lorraine Lee Hammond's love of the mountain dulcimer after playing for more than thirty years expresses itself in the beauty and range of the music she plays on the instrument; from traditional mountain melodies through elegant instrumentals of her own composition right on to electric slide blues. She and her husband, guitarist Bennett Hammond, are finishing a Wizmak recording, Love Has A Life Of Its Own, *slated for mid-May release.*

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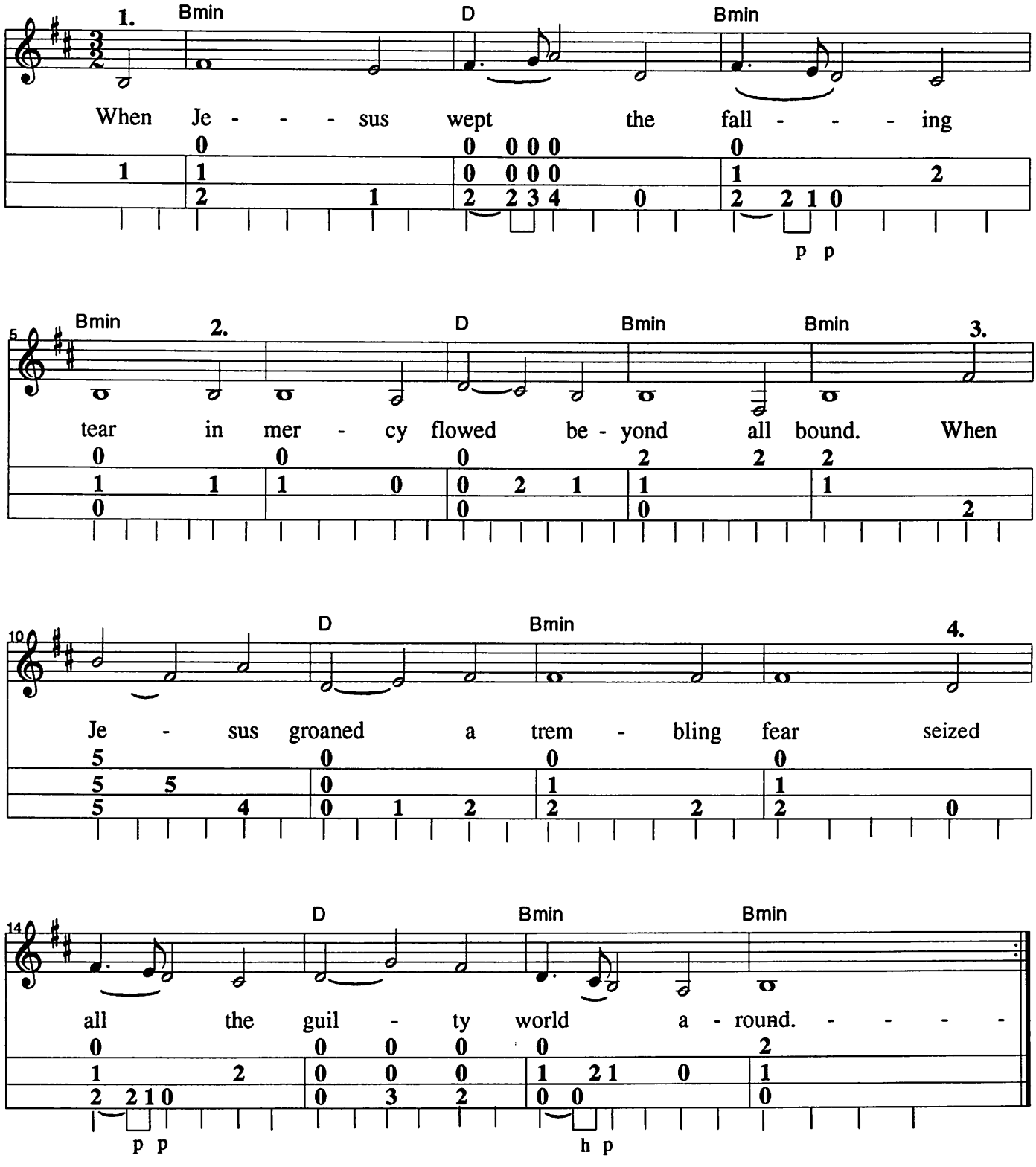
When Jesus Wept

Tune D A D
Key of Bmin

William Billings (1746–1800)
arr. by Lorraine Lee Hammond ©1997



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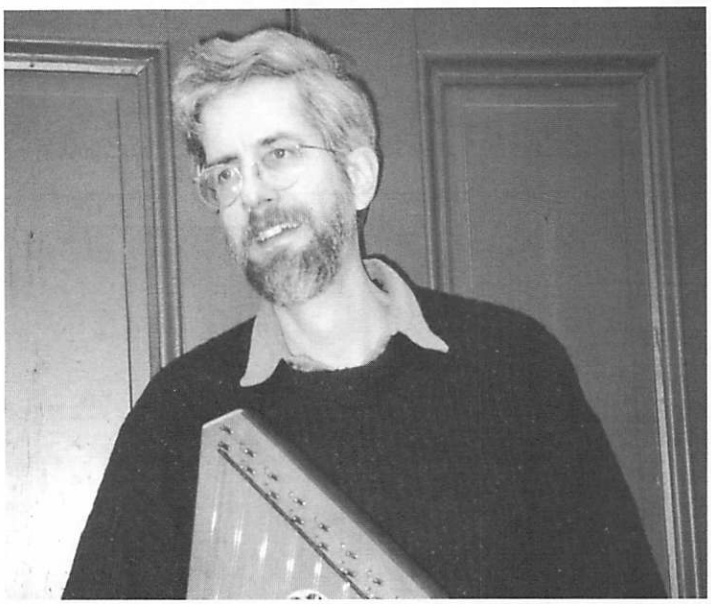
Nicholas Blanton

Dulcimer Player News mini profile



Legendary fiddler Solly Carpenter was a prisoner in the Union prison Camp Chase in Ohio during the Civil War. The commander of the prison (out of mercy, boredom, humor, or love of art) made an offer to the five fiddlers in the prison that the one who could play the best version of a tune (probably "George Becker") could leave. Solly won, by adding two notes, and brought the tune back home to Clay County, West Virginia.

Of course everyone there learned it. A tune that could get you out of jail is useful. And oral tradition being what it is, there are now a lot of versions of "Camp Chase," some of them sounding more, some less, like "George Booker." Solly's grandson, French Carpenter, had a style of playing that's aptly been called "unpredictable." He recorded one version (complete with dogs barking in the background) shortly before he died in 1964. This was meticulously transcribed (though sadly not the dogs) by Miles Krassen for his *Masters of Old-Time Fiddling* (Oak, 1983). Sam Herrmann, of Critton Hollow Stringband, plays a nice dulcimer version that can be heard on their recording *Great Dreams* (Flying Fish, 1987, FF468) This version comes from the nice fiddling of Robbie Caruthers. It is enough like other versions to be familiar, yet has some personable crooked qualities all its own (like those two extra beats in the second part; warn your guitar player). It also sits pretty well on hammered dulcimer. Though neither Robbie nor I have so far needed to escape durance vile, we play this tune enough to keep it sounding good. You never know.

I've been making, listening to, and playing hammered dulcimers since 1977. When I started, everyone played two-bridge 12/11 instruments; but some of them weighed over fifty pounds, were harsh yet quiet, and couldn't really be tuned. I now keep very busy making large three-bridge chromatic instruments, some with dampers. And they have a bigger range than the old ones, sound better, weigh less, and stay in tune. Times have certainly changed.

I've always liked early music. The two recordings I've done, *Ways Upon Bells* and *Pas d'Eté,* both made use of early sources. Now I'm working with the lutenist Valerie Capeille on a book of transcriptions from *The Renaissance Guitar*, an interesting instrument that had about the same range as the 12/11 dulcimer and was popular in the 1550's.

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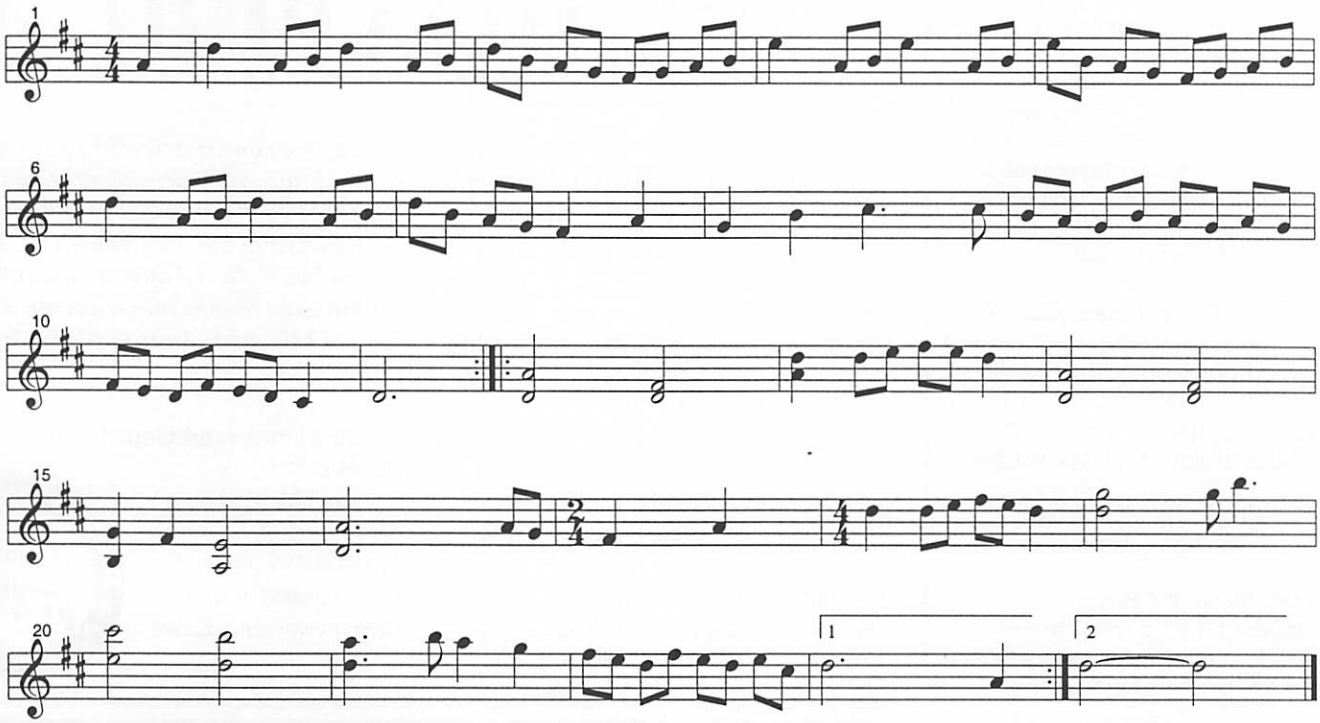
Camp Chase

Traditional
arr. Nicholas Blanton



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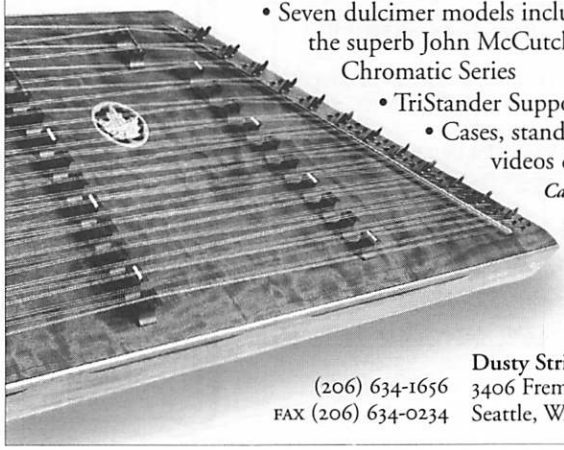

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NEAL HELLMAN

In *The Shaker Spiritual,* Daniel Patterson identifies "March #63" with an Irish air called "Sweet Cootehill Town," which was usually sung at gatherings of friends on the evening before the departure of emigrants for America. We call this Shaker march "The Parting Glass March" because its melody is so similar to that of the folk tune of the same name.

"The Parting Glass March" is from Neal Hellman's latest book for Mel Bay Publications, The Music Of The Shakers For Mountain Dulcimer. *Neal has written and recorded with the mountain dulcimer for the past two decades. He is currently the owner and galley slave of Gourd Music, an independent record label located in Santa Cruz, California. With Barry Phillips and William Coulter, Gourd has produced three albums of instrumental Shaker music:* Simple Gifts, Tree of Life, *and* Music On The Mountain.

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Dulcimer Player News mini profile

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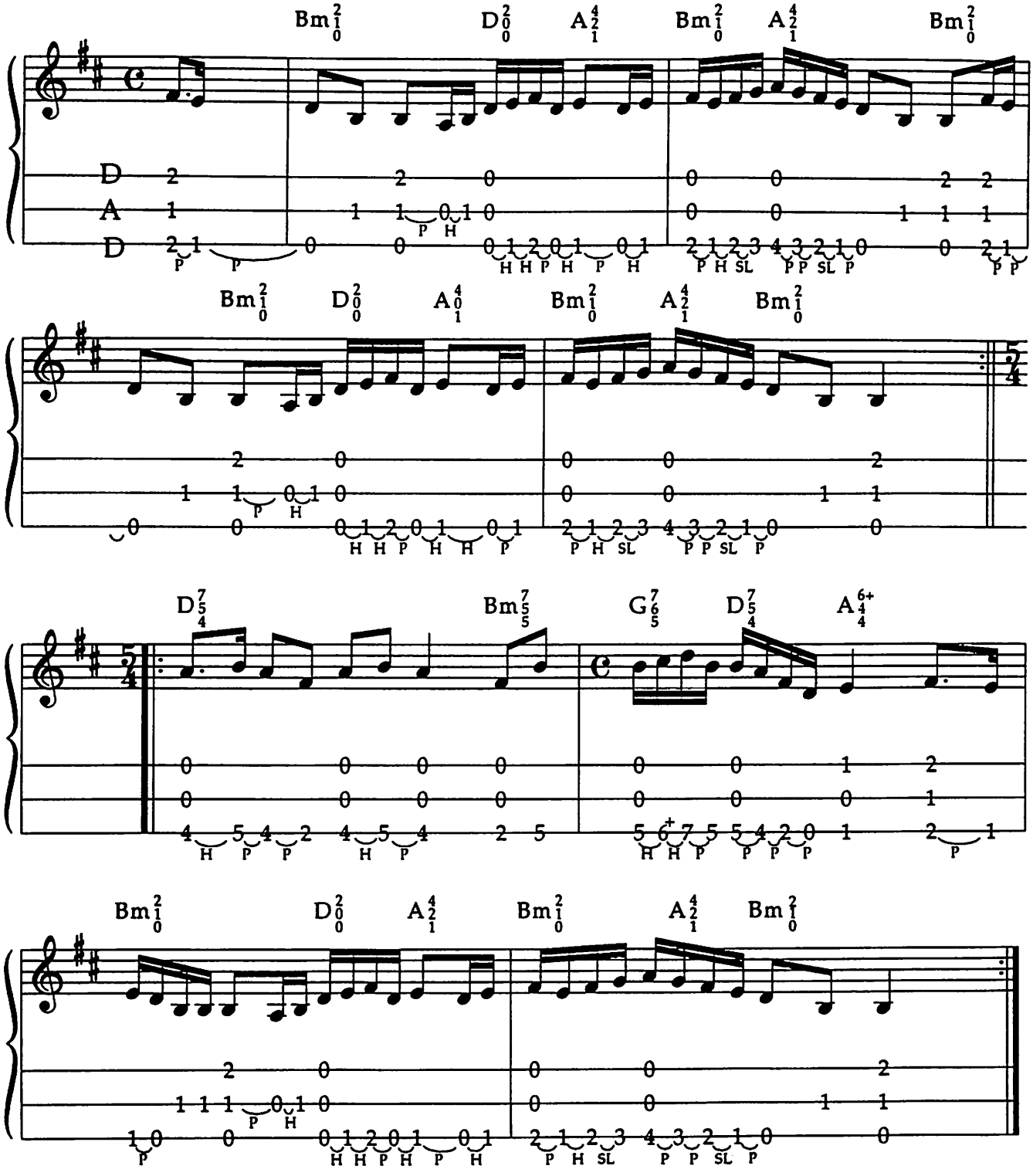
Parting Glass March

Tune: DD-A-D

March No. 63



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Dulcimer Player News mini profile

Gillian Alcock

The National Anthem Which Isn't

Some people think "Waltzing Matilda" is Australia's national anthem. It is not the official one, but it is probably the most well-known Australian song and many Australians identify with it. The reasons for that have to do with the sentiments expressed in the song.

When someone on the Internet asked what the words meant, I realized that the English language is a diverse animal. It changes geographically and with time. Please don't imagine that the words to this song are contemporary Australian English! If you said to someone in Australia today that you were just thinking of waltzing your Matilda down to the nearest billabong, I can assure you, you would be looked at sideways!

So what are the meanings of the words? (If I don't explain them all, it is because they are so familiar to me, I think everyone should know them. If they are not clear, please ask.)

Once a jolly swagman camped by a billabong

A swagman was an itinerant worker who carried his food and blanket and other worldly goods with him in a rolled-up bit of cloth, canvas, leather, etc. It is his swag or Matilda, possibly a surrogate woman. A billabong is a waterhole in the dry country, not quite the desert, of Australia. Many out-of-work men had to tramp the roads in the 1890's Depression when this song was written by Banjo Paterson.

Under the shade of a coolabah tree

A coolabah tree has a wide trunk which provides good shade.

And he sang as he sat and waited till his billy boiled

A billy is a tin can with a handle for making tea over an open fire.

Who'll come a-Waltzing Matilda with me?

Waltzing matilda is tramping with your swag looking for work.

Down came a jumbuck to drink at the billabong

A jumbuck is a sheep, good food (tucker) for a swaggie (swagman).

Up jumped the swagman and grabbed him with glee
And he sang as he shoved that jumbuck in his tuckerbag
Who'll come a-waltzing Matilda with me?

Well, you wouldn't want to draw attention to yourself, would you?

Down came the squatter mounted on his thoroughbred

Squatters were the usually rich leaseholders, the bosses, the employers of such swaggies. Not popular people with swaggies, but they had the ear of the police and courts. They obviously only rode the best horses.

Down came the troopers 1, 2, 3
Whose is that jolly jumbuck you've got in your tuckerbag?
You'll come a-waltzing Matilda with me!

What chance did he have? Sprung by the cops!

Up jumped the swagman and sprang into the billabong
"You'll never catch me alive!" says he
and his ghost may be heard as you pass by that billabong
Who'll come a-waltzing matilda with me?

You get the idea by now. There was a great shearers' strike in the 1890's in Australia and there is a theory that the swagman was a striking shearer. General Australian sympathy lies with him because he was down on his luck, facing the forces of the squatter and the police, but would rather die than rot in prison or, more probably in those days, hang.

The song was written in 1895 by Banjo Paterson, who wrote much popular Australian poetry as well as short stories. He often wrote about the outback and its characters, reflecting a robustly romantic view of Australian characters. The tune is probably Scottish. Paterson was holidaying with a Scottish friend at the time of writing it.

So in 20th-century Australia a billabong is still a billabong in appropriate parts of the country, and coolabah trees are still coolabah trees, but a matilda is now a back pack and the concept of waltzing Matilda, i.e., going on the road on foot looking for work, thankfully has been overtaken by welfare payments for the unemployed.

Any questions?

Gillian Alcock makes dulcimers (and gives the occasional history lesson) in Australia. She has a catalog of music available for hammered dulcimer, including pieces published by Musikverlag Preissler in Munich, Germany.

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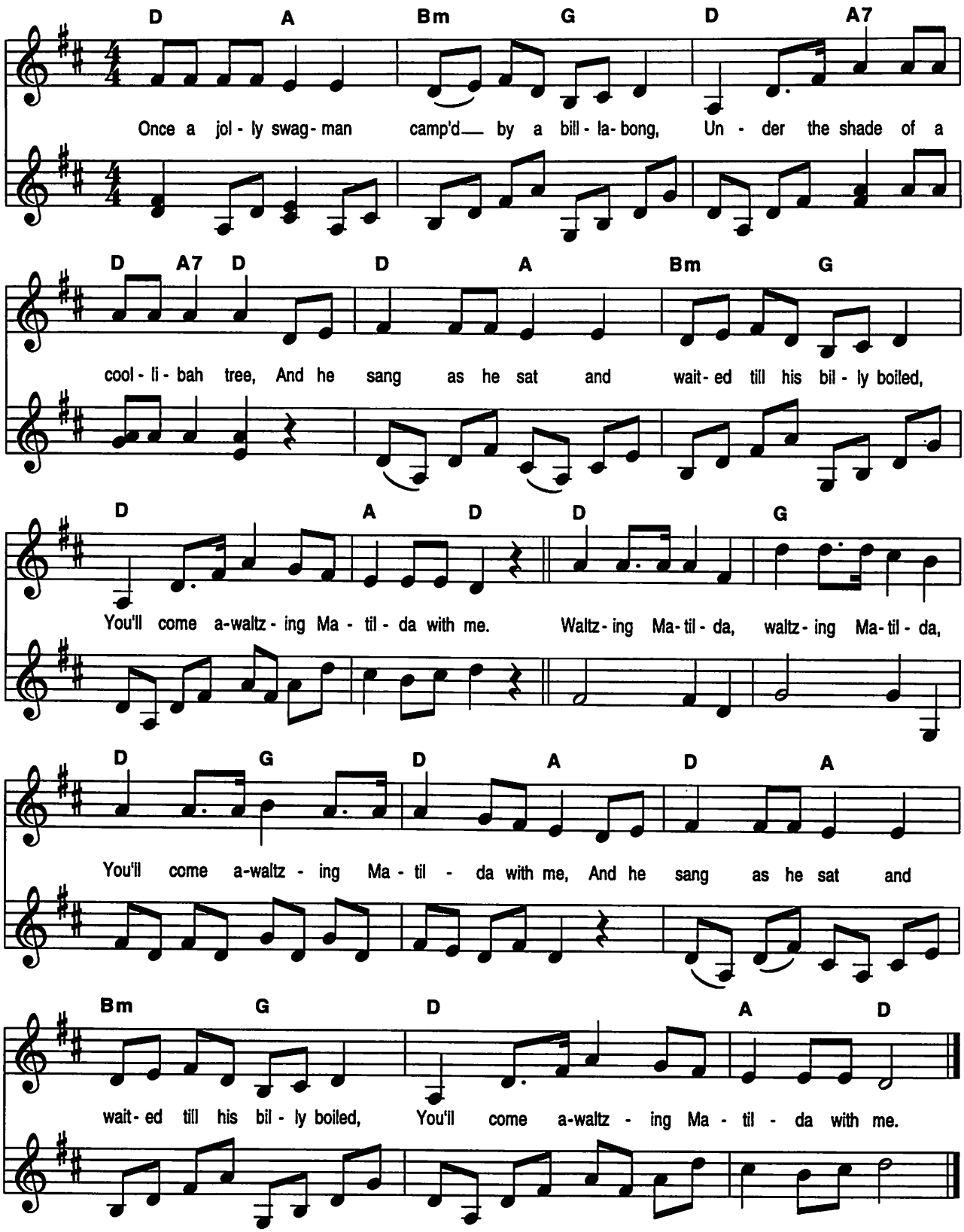
Waltzing Matilda

Arr. G. Alcock
Words by A.B. Paterson
Music by Marie Cowan



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CARILYN VICE

Dulcimer Player News mini profile

I learned this old Fijian tune from my mother, who said she was taught it when she was in the 7th grade, in 1932. It seems that when Europeans went to the South Seas to trade, the simple native music took on characteristics of our Western melody and harmony. This song was transcribed by Anne Landsbury Beck from the actual singing of native stevedores as they bid farewell to the ships they had loaded.

We were surrounded by music and encouraged to sing and play by both our parents and grandparents. Our Trapp-type family sang and harmonized everything from church music to rock and roll—wherever we went as well as at family gatherings.

I have played mountain dulcimer since 1980 and teach privately and at festivals.

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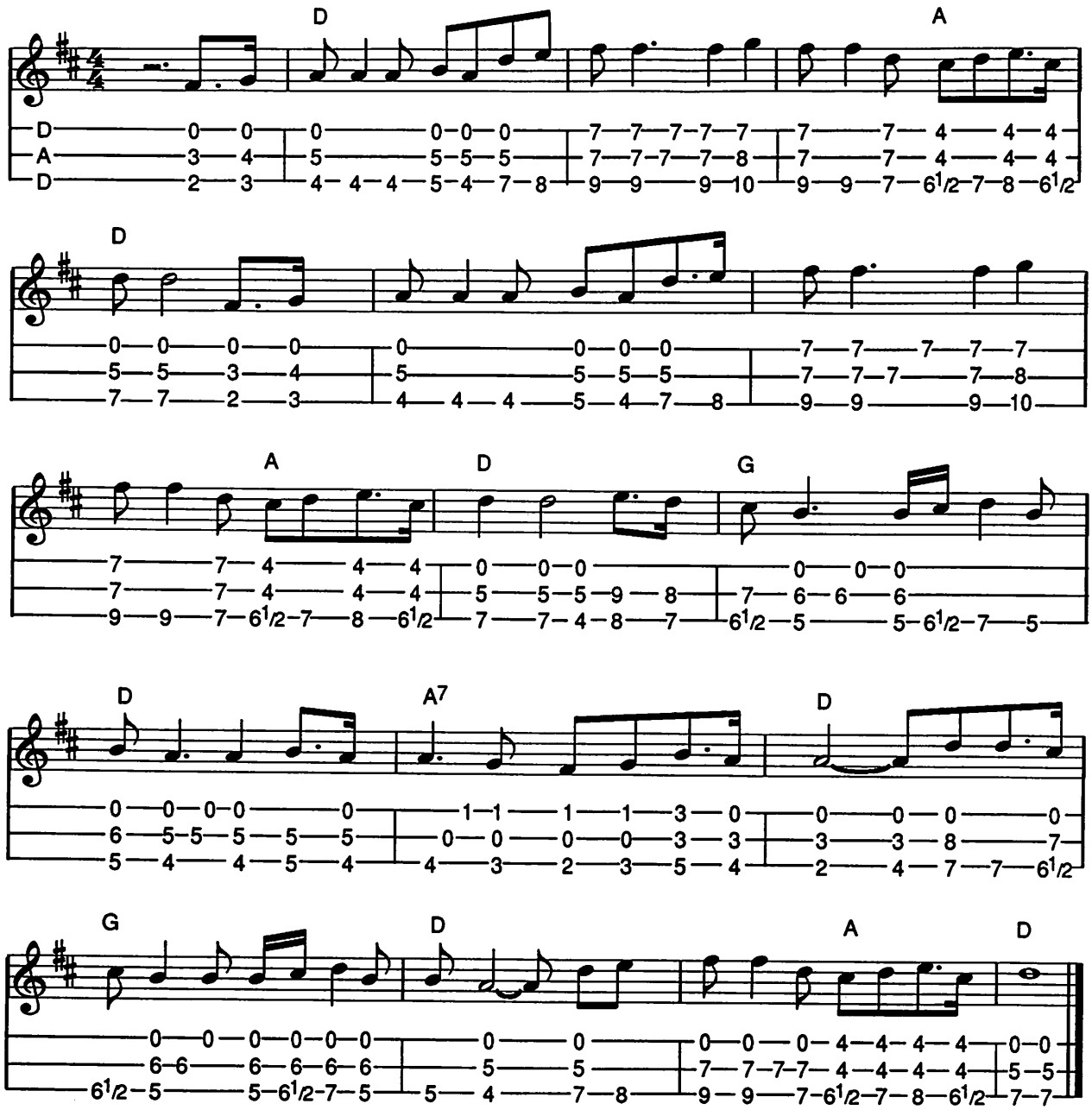
Isalei

Mixolydian (D)
Fingerpick

Traditional Fijian
arr. Carilyn Vice



To my island where dreamy sunlit waters
Dance and sparkle and playful waves the spray flings
To my village where coral beaches beckon
Straight you sailed and anchored to my heart strings

Chorus: Isalei, sail not far away
My best loved friend, from you I cannot part
In my canoe there's a place for you
In my village a welcome in each heart.

In your presence the song birds warble sweeter
Arching rainbows make colors rich as treasure
Stately palm trees that waft us gentle breezes
Fan the moon rays that light the hours for pleasure
Repeat Chorus
I am sad that now you are departing
For your friendship doth send dull thought a-winging
With my frail canoe I cannot follow
Come you back and keep my heart a-singing.
Repeat Chorus

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Neils Andersen & Susan Howell

Dulcimer Player News mini profile

PHOTO: DAVID QUERIDO

"The Burning of the Piper's Hut" does not appear to be widely known. We learned the melody from Richard Scholtz when he taught dulcimer at the Puget Sound Guitar Workshop. It refers to the suppression of piping by the British during their occupation of Scotland. The Highland pipes were not only an important cultural icon, but also the means by which the clans were called together for military action.

Susan Howell and Niels Andersen have been part of the West Coast dulcimer scene for more than twenty years, first attending, respectively, the second and first Kindred Gatherings. Niels Andersen organized the sixth Gathering, they met at the tenth, and they jointly organized the eleventh and seventeenth. They focus on contemporary folk music and swing-era songs using the dulcimer for accompaniment, often with other instruments as well. In 1995 they published *Dulcimer Accompaniments for Swing (and other popular tunes with snazzy chord progressions),* which includes tunes in six keys, all playable without retuning.

For information concerning the 23rd Kindred Gathering (August 22–24), contact Susan and Niels.

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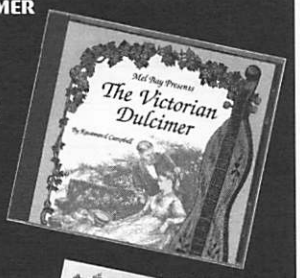

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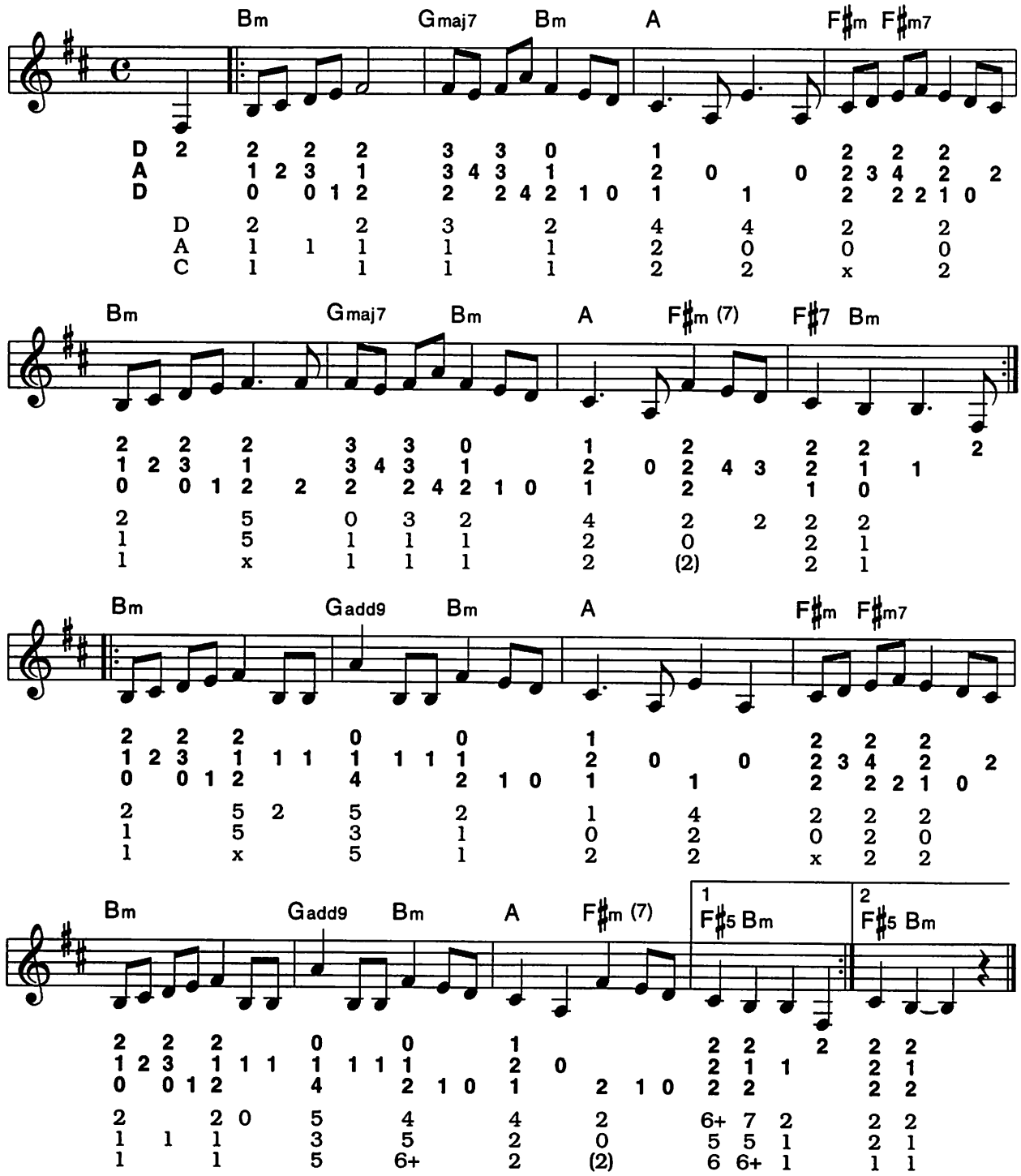
The Burning of the Piper's Hut

Form: A A B B

Traditional



This tune was learned form Richard Scholtz in a dulcimer class at Puget Sound Guitar Workshop. DAD Dulcimer TAB by Susan Howell, 1994; DAC accompaniment by Neils Andersen.

We play this haunting tune at a slow, almost dirge-like pace, drawing out a legato melody in the DAD version. The accompaniment includes additional fills (largely arpeggiation) that are not shown in the TAB.

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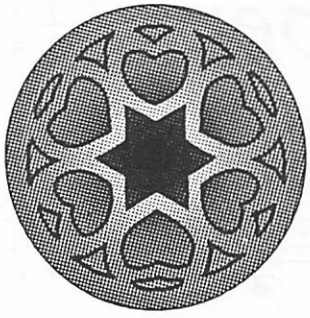
~ CLOUD NINE ~



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Dulcimer Player News mini profile

Marya Katz

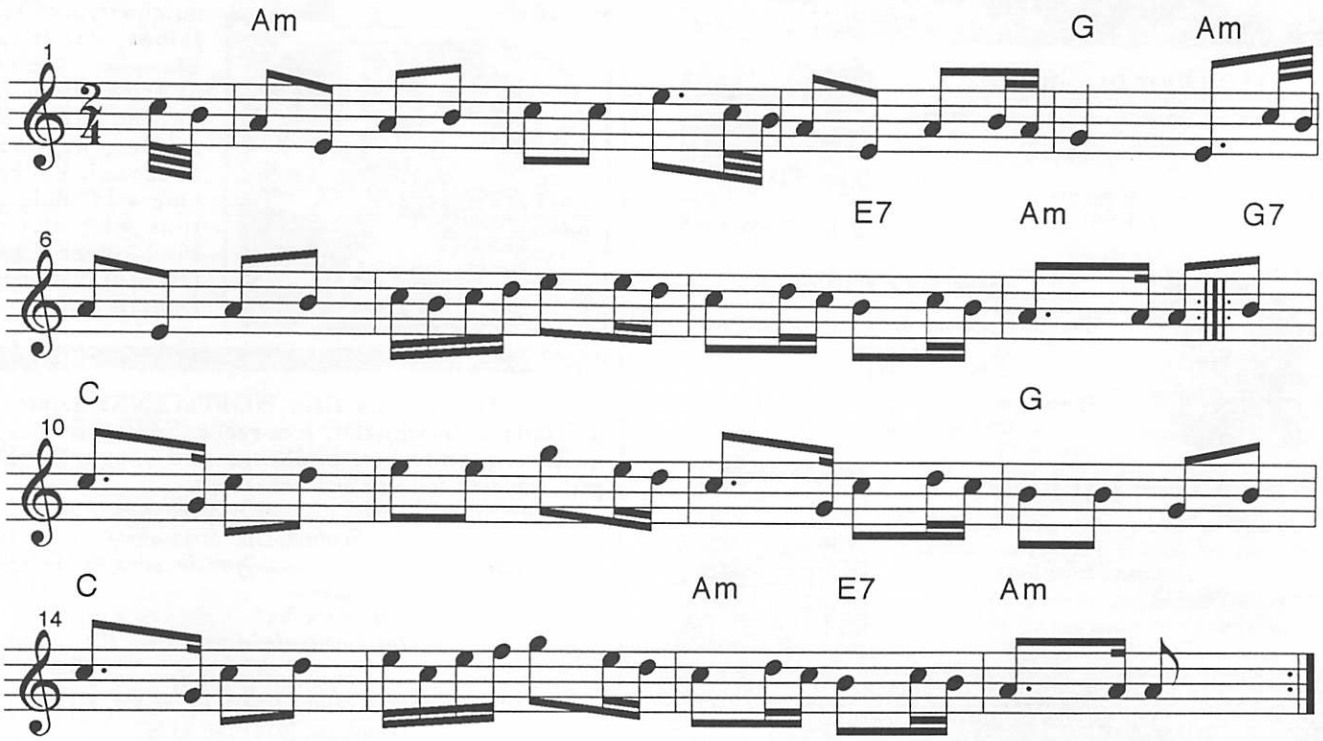
"Ebony and Leather" came from an improvisation with two new sets of dulcimer hammers. Bet you can't guess the material.

Marya Katz teaches elementary school music to grades K–5 in Montgomery County, Virginia. One of the greatest joys of her life is sharing her love of folk music with these children, and seeing their appreciation for their heritage grow through the experience. She is also the adult choir director for Northside Presbyterian Church in Blacksburg, Virginia and tries to include the sound of the hammered dulcimer whenever possible in the worship services. In 1994 she wrote a folk-style cantata, "See The Shing Star" for the choir to sing during Advent, with accompaniment on string bass, guitar, and hammered dulcimer. Marya plays hammered dulcimer and sings in the folk group Simple Gifts of the Blue Ridge. Their latest recording (available from Charles Bostian at 1609 Kennedy Ave., Blacksburg, VA 24060, phone 540/552-9327) is Mountain Mists.

Marya Katz
1107 Palmer Drive
Blacksburg, VA 24060
mkatz@pen.k12.va.us

Ebony and Leather

by Marya Katz



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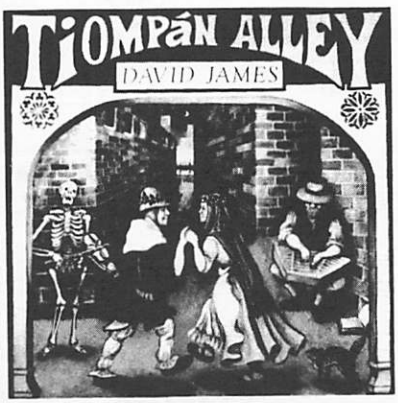

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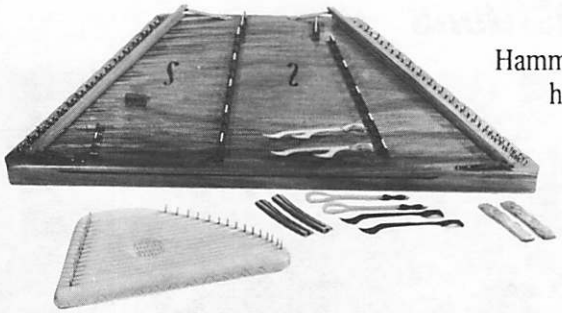

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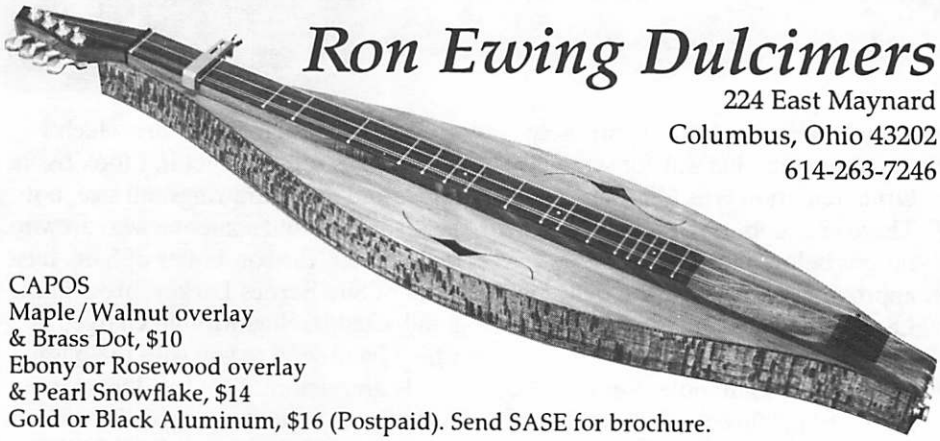

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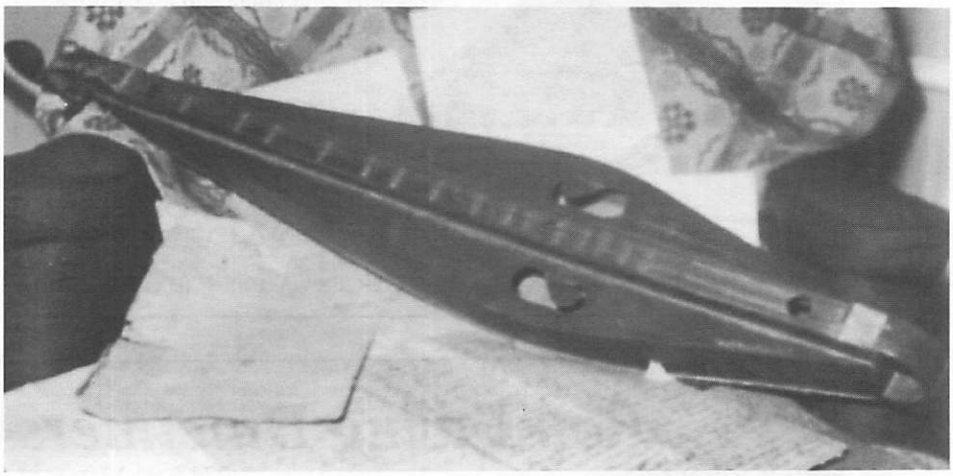
Mountain Dulcimer Tales & Traditions

by Ralph Lee Smith



What's This Dulcimer Doing in Ashe County, North Carolina in 1856?

When it comes to dulcimer history, fuzzy photographs are better than none at all. The photo that is reproduced with this column is much, much better than none at all. And better yet, the limitations of the photo are compensated for by drawings of the instrument's top, side and bottom which are also reproduced here.

I'll get to the point right away and say that oral tradition gives us the maker's name, says that he was a North Carolina maker, and says that the instrument was acquired in 1856. If this date is even approximately correct, it gives us plenty to think about!

Discovery by Carole Troxler

Ms. Carole Troxler, a professor of history at Elon College in North Carolina, contacted me about this dulcimer in April 1993. She encountered information about it in the Southern Historical Collection at the University of North Carolina, in the correspondence and papers of Mrs. Sue Campbell Watts of Taylorsville, North Carolina. Mrs. Watts sent a number of songs and other material to Dr. Daniel Patterson, professor of folklore at the University.

In 1966, Mrs. Watts sent several fuzzy photos including the one reproduced here, and the drawing, which is full size. A notation underneath the drawing of the instrument's bottom says, "Traced by Sue C. Watts by marking around the dulcimer." A notation between the side and top views says, "Drawn by Renn Lackey, R4, Taylorsville, N.C."

Features of the Dulcimer

The soundholes have the shape of a gourd, but I doubt that this was the maker's intention. Either they were S-shaped soundholes with pieces broken out at the curve of the S, which frequently occurs with old dulcimers of this style, or the maker broke one of them while making the instrument, and purposely cut the other one that way for symmetry.

Ornamentation is as follows:

- There are sunburst or rosette decorations below each soundhole, approximately reproduced by Renn Lackey and visible in the full-scale drawing.
- Above each soundhole, Renn Lackey has written, "flower in color." These are not reproduced in the drawing.

A series of designs looking like large inverted commas are painted along both sides. The initials "WT" appear in the middle of the design motif on the left-hand side.

Measurements of the instrument taken from the full-size drawing, are as follows:

Length	43-1/2 inches
Width	5-1/2 inches
(Carole comments, correctly, "This box has a very graceful shape.")	
Height	2-3/4 inches
VSL	25-1/2 inches

Mrs. Watts' Letter

The University of North Carolina's Southern Historical Collection provided me with the photo, a full-size Xerox of the drawing, a reduced-size photo of the drawing, and copies of several letters written by Sue C. Watts to Dr. Daniel Patterson, professor of English and folklore at U.N.C. In October 31, 1966, Mrs. Watts wrote in part:

I borrowed the dulcimer from my cousin, Sam J. Barnes, Taylorsville, Route 4, for a few hours, and had a photographer make a picture which I will send as soon as I get it. I took tissue paper and made drawings full size, not being able to find someone who drew to scale. Later, the son-in-law of Sam, husband of Sue Barnes Lackey, brought me a full-sized tracing, without charge, which I will send to you with the photo.

My grandmother got the dulcimer in Ashe County and it was made by William Thompson. This accounts for the "W.T." painted on the side. This was about 1856 since her school (teacher's) record of attendance I have, was dated that year.

I just recently learned that Dewey D. Moose [spelling uncertain] of Stony Point, N.C., a skilled craftsman and lapidarist, has made and sold a number of dulcimers using this one as a model. He put the extra frets on his, so it could be played in different keys."

Sue Watts' grandmother was born Ruth Emaline Jones on January 14, 1834. On her 24th birthday, January 14, 1858, she was married to Thomas Barnes. She died on March 3, 1924 at age ninety. Her obituary in the *Taylorsville Times* says, "At her request she was laid to rest in her wedding dress of white jacomet, which was beautifully fashioned with her own hands sixty-six years ago."

A Frontier of Dulcimer History

Among other things, Ruth Jones taught school in Ashe County before her marriage, which explains the reference to her "record of attendance." Sue's letter does not make clear why the year 1856, when Ruth was teaching school, is associated with the date of the

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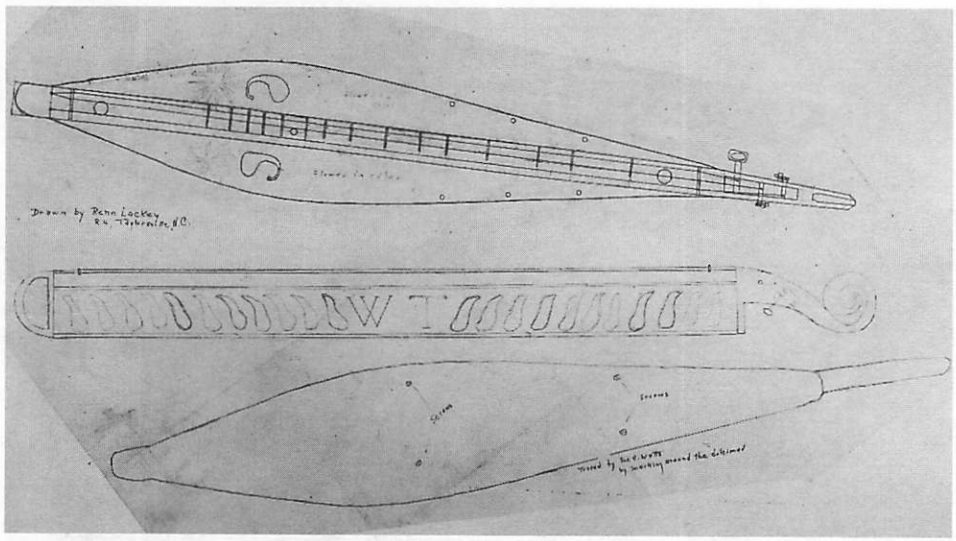


acquisition of the dulcimer. I have no doubt that there is a significant reason for the link, but it is not provided in Sue's account.

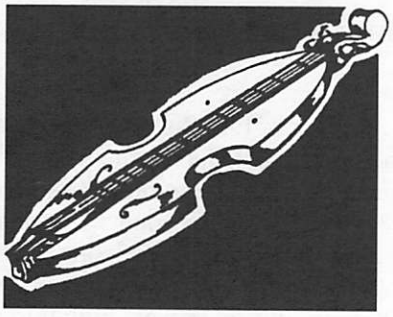
This instrument is a classic specimen of an old-time Virginia-style dulcimer. Ashe County is the northernmost county of Western North Carolina, just south of the Virginia line. This is the first record of migration of the style to Ashe County, and opens up a previously unknown chapter in the history of the dulcimer in North Carolina.

The discovery raises a host of questions, including, especially, these:

- Who was William Thompson? What were his dates? Are there any more Thompson dulcimers?
- I do not personally know of a Virginia-style dulcimer with an "open-D" tailpiece that can be dated as early as 1858. Is the style older than we might have thought? Allowing time for migration of the style, we are looking pretty far back!

Are there any DPN readers in southwestern Virginia and/or northwestern North Carolina who can help us by taking a weekend trip to Taylorsville and finding out what can be learned? It is probably not too late to secure some highly valuable information. And anyone who can bring us back good photos of this instrument, with its painted sunbursts and flowers, will earn the gratitude of old-time dulcimer lovers everywhere! The pictures will be reproduced in this column.

Photo credit: Photo of dulcimer and photographic copy of drawing supplied and used by permission of Southern Historical Collection, University of North Carolina.



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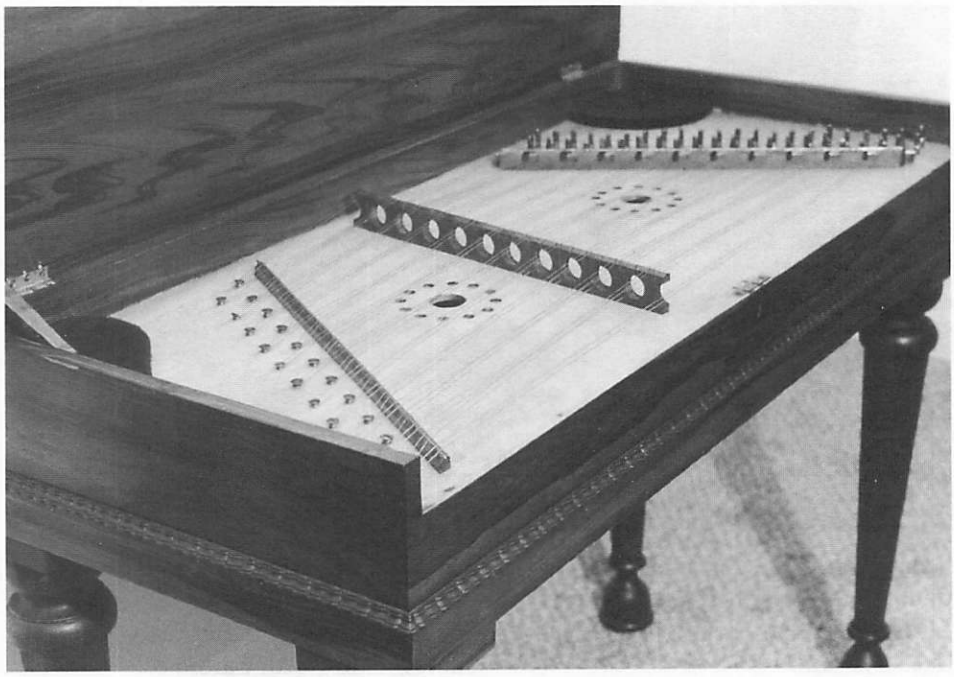
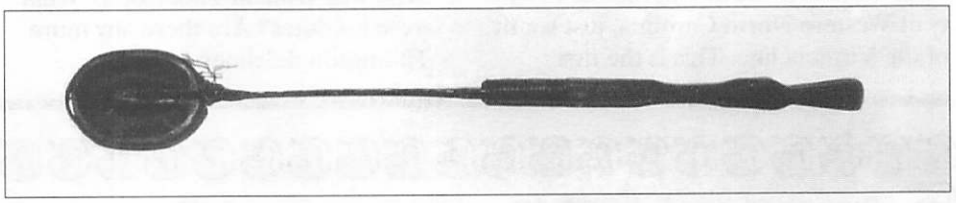
Hammered Dulcimer Tales & Traditions

by Paul Gifford



Durand dulcimer, probably made 1863–1866 at Chelsea, Michigan. The bass bridge here was not original; originally it was on the left.



Hammer which accompanied Durand dulcimer. Whalebone shaft. Author's collection.

Ezra Durand, William Vogel, and Their Dulcimers

One of the most frequently encountered types of American dulcimers held by museums in the United States is that manufactured or marketed by Ezra Durand. Although his dulcimer career probably lasted less than ten years, his instruments can be found from New England to North Carolina and from Kentucky to Missouri to Michigan. He was associated with William Vogel, who seems to have been a partner in his business, although less is known about Vogel.

Ezra Durand was born March 8, 1833, at Seneca Falls, Seneca County, New York, the son of David and Betsy (Crowell) Durand. In 1835, David Durand brought his family to Sylvan Township, near the village of Chelsea, Washtenaw County, Michigan, where he cleared a farm. The family must have had an interest in music, as Ezra's brother David J. (born September 17, 1842 in Grass Lake, Michigan, died April 10, 1917 in Portland, Oregon) served as principal musician in the 20th Regiment of Michigan Infantry during the Civil War.

Evidently farming held little appeal to Ezra, and he tried to make a career out of music. He must have received formal instruction in music, probably through local singing schools and perhaps from music professors in Ann Arbor. By 1856, when he married his first wife Amanda Kirby, he was living in Niles, Michigan, in the southwestern part of the state. In 1860, he was living in nearby Dowagiac, Michigan, and the census for that year records his occupation as "music teacher." At that time and place, pianos were few, and teaching music probably meant that he was an itinerant singing school teacher.

By 1860, salesmen from dulcimer factories in western New York State were very active in Michigan. Instruments from the factories of the Wade Brothers of Stedman, New York, and Henry Ransom, of Sherman, New York, were sold in the state. The instrument can be documented in Michigan as early as 1849 and during the next decade it frequently accompanied fiddles at taverns north of Detroit. The state's settlers, like Durand, mostly came from western New York and had brought the fashion for the instrument with them. We cannot say how Durand became interested in the instrument, but we can assume he was familiar with it from an early age. The Civil War did not put a stop to the popularity of the dulcimer, and many different makers continued to produce them commercially until a decline began around 1875.

In 1862, Durand was back in Washtenaw County, where the Internal Revenue Assessment Lists, made for special war taxation, shows him with a peddler's license. He was almost certainly an agent for George A. Prince and Company, of Buffalo, the largest manufacturer of melodeons (the American name for reed organs made from about 1845 to 1875) in the country. Vogel certainly sold Prince's melodeons, as the label below demonstrates. In any case, Durand's dulcimers were built into rectangular cases, veneered with rosewood or faux rosewood walnut, decorated with beaded molding, and had legs very similar to the style then popular in pianos and melodeons. In 1863, Durand purchased a lot in the village of Chelsea, Michigan, evidently for the purpose of establishing a dulcimer factory or music store. The next year the Assessment Lists show him with both manufacturer's and peddler's licenses.

The dulcimer probably carried an unsavory reputation for many people at that time, as it was associated with dancing and taverns, and ministers regularly preached against dancing. The

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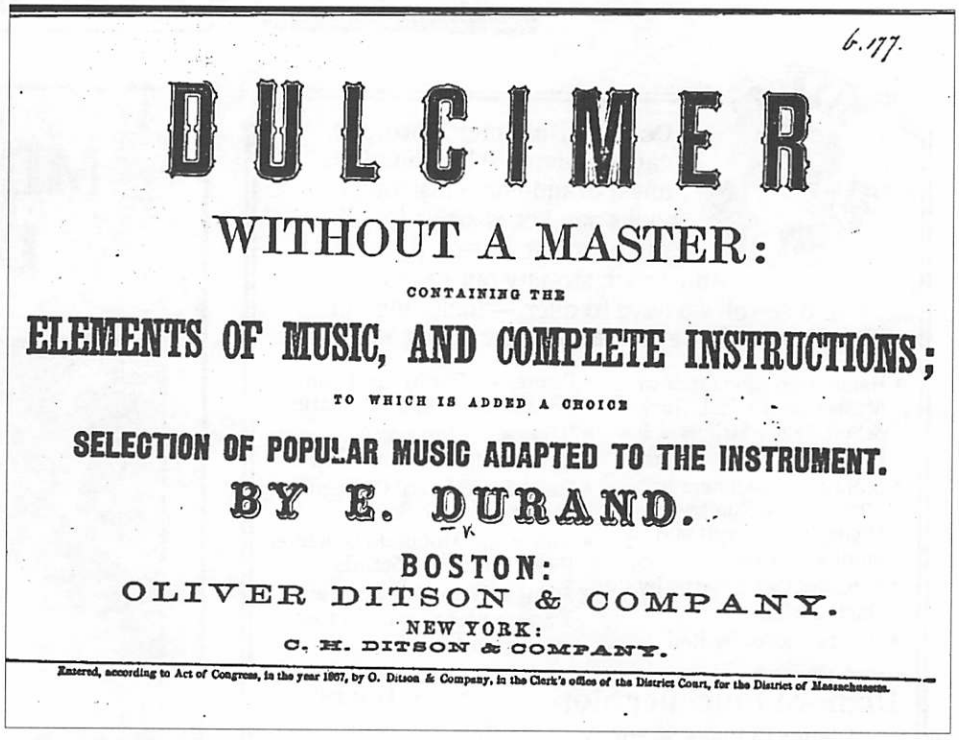
Prison photograph of Ezra Durand, Oregon State Penitentiary, 1898. Oregon State Archives.

professional class of the towns or those aspiring to such status preferred pianos or melodeons for their daughters. Durand may have thought that this more prosperous segment of society would buy dulcimers, if it could be given a more genteel presentation.

The earliest surviving nineteenth-century American dulcimers were most often built into rectangular cases which stood on four legs. This style probably developed out of a case with lid built specifically for portable, trapezoidal instruments, such as one dulcimer in the Metropolitan Museum of Art. Later, the trapezoidal instrument was incorporated directly into the structure of the case, as seen in several examples from around the country. Durand followed this style of dulcimer and case building.

Although no surviving dulcimers from his years in Michigan show Durand's name, it is possible from later evidence to identify them. They are built into cases 44 inches long, with hinged lids, with eleven treble courses and eleven bass courses, both with the unusual number of two strings each (the treble courses of most dulcimers had three or four each). The most unusual feature, however, was that the bass courses ran over a bridge on the left side of the instrument, rather than the right. This was perhaps not unique to Durand, as I have encountered another Michigan dulcimer from the same period with left-hand bass courses, but it certainly was atypical. Other features include two cloth-covered candlestick holders in the interior corners.



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Title page of Durand's method.

To be continued...

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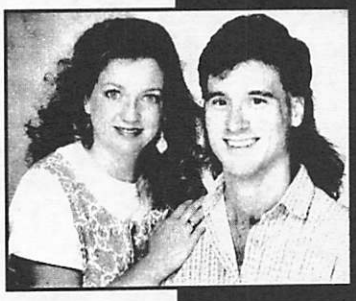

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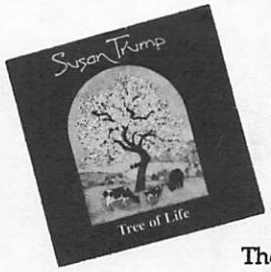

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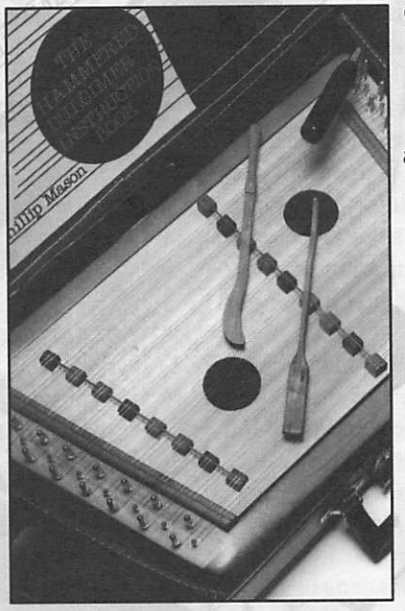

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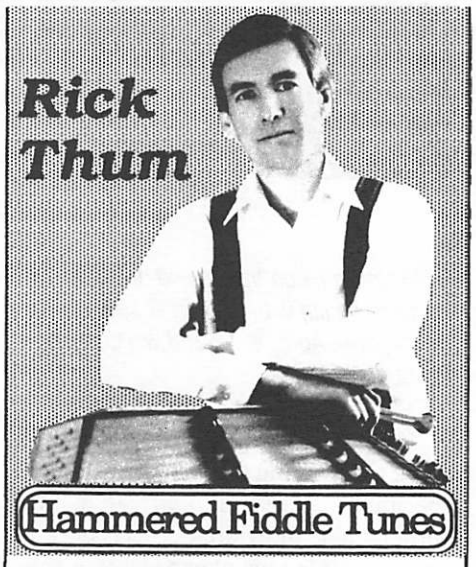

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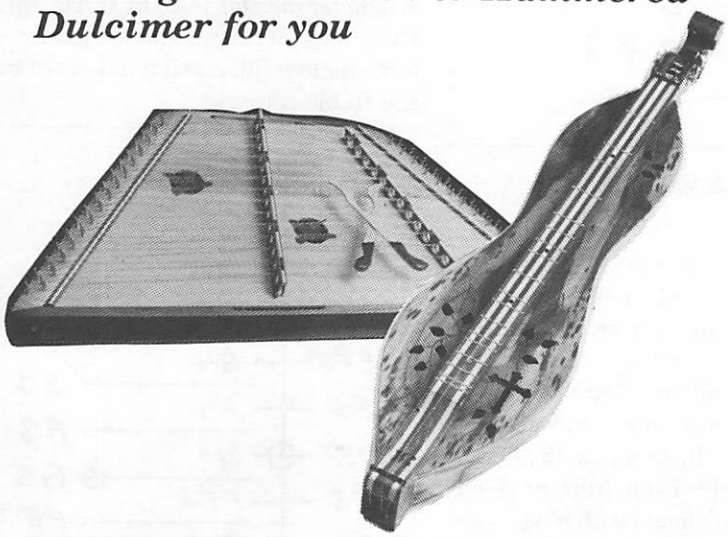

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Technical Dulcimer

by Sam Rizzetta

This series on hammered dulcimer tunings began with the winter 1997 (February–April) issue and will continue through 1997.

There are probably more people in America playing the dulcimer today because of Russell Fluharty than any other single individual. This is because many people now playing were inspired by hearing players and builders who trace their inspiration back to Russell. He played the same dulcimer for sixty years or so, and it had an unusual tuning. The dulcimer was found near Russell's home of Mannington, West Virginia, and may date back to the 1840's. The tuning is a fourth interval across its single treble bridge (Fig. 6). The old dulcimer was out of tune and adjustment when Russell got it, and it is not clear that it really was fourth interval originally. Russell had no one to guide him and no other working dulcimers to refer to. He told me that he had to guess at how to tune it, and placement of the bridge may have required guessing also.

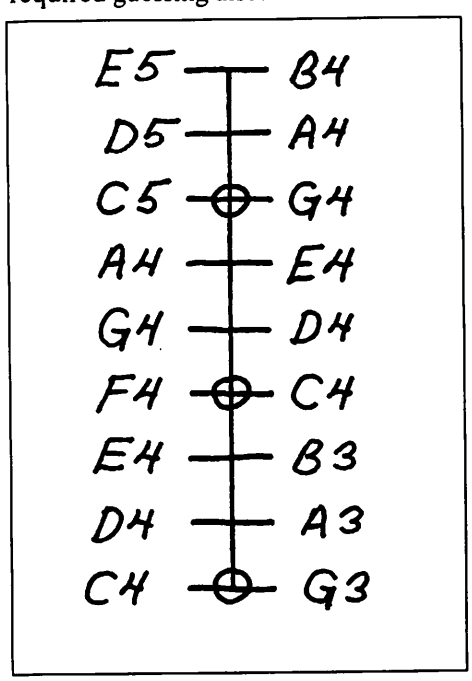

Fig. 6. Fourth interval, Fluharty

While it is diatonic only in C and related modes, Russell could play in the key of G if an F# was not required. Russell had a rhythmic, drone style of playing that produced a very full solo sound for dance tunes and accompanying his spirited and infectious singing. The memory of Russell and his wife Marge singing to that wonderful, old dulcimer is a treasure I will carry all my days.

The dulcimer can be even more basic. In his *Harmonie Universell* of 1636, Marin Mersenne illustrated a dulcimer with no tuned interval across a bridge, just strings running from one side bridge to the other side bridge (Fig. 7).

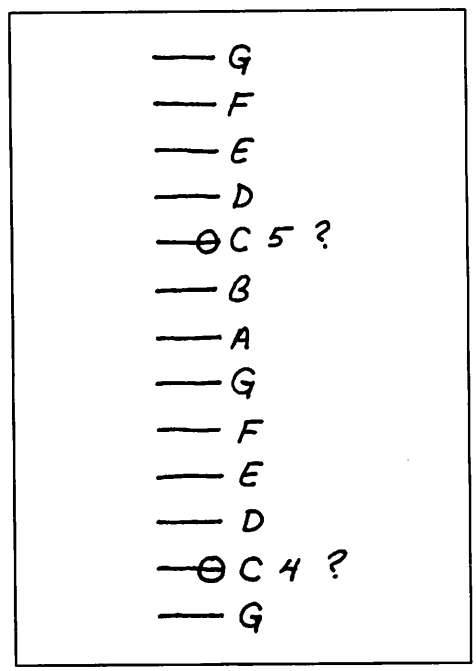

Fig. 7. No tuned interval. Mersenne

While the dulcimer probably dates back at least to the 12th century in the Near East, it is not clear what the earliest tunings were like. It appears derived from a plucked zither called the "qanun," which was highly evolved by the 14th century. In America, the first dulcimers probably came from England. Sophisticated dulcimers with bass bridges appeared in the settled areas of the East during colonial times. On the frontier they were often simpler and crude with only one bridge. Eventually a few bass notes were added. I have encountered several dulcimers with just three or four low bass notes. These provided the root notes of I, IV, and V chords in one or two keys. Fig. 8 shows such a dulcimer with bass notes handy for the keys D and G.

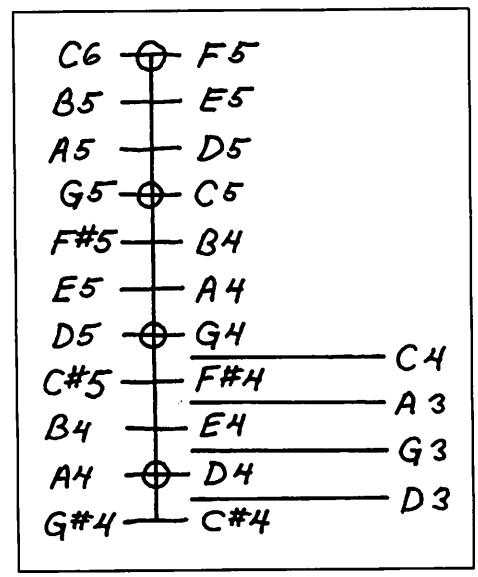

Fig. 8. 11-4, Fifth interval, 4 bass

As more bass notes appeared the most common tunings had the bass notes an octave below the adjacent right side of the treble bridge. Figure 9 shows a fifth interval dulcimer with seven bass courses in octaves. This tuning appears in the 1845 instruction book *Complete System for the Dulcimer,* by C. Haight. Variations on this abound including instruments with equal numbers of bass and treble courses.

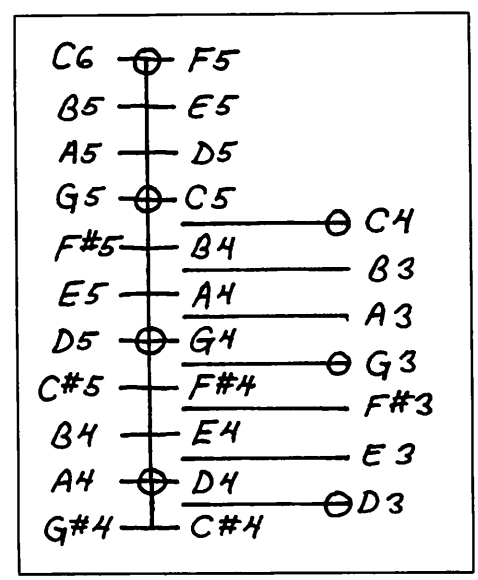

Fig. 9. Fifth interval, octave bass, Haight

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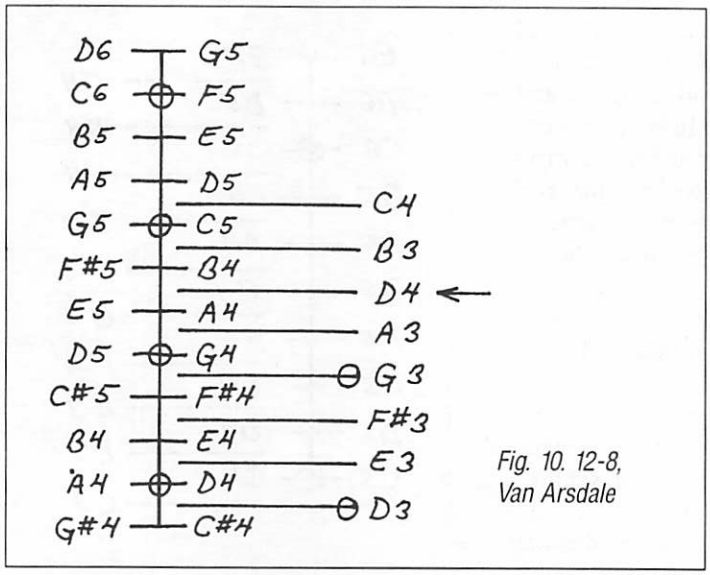

Fig. 10. 12-8, Van Arsdale

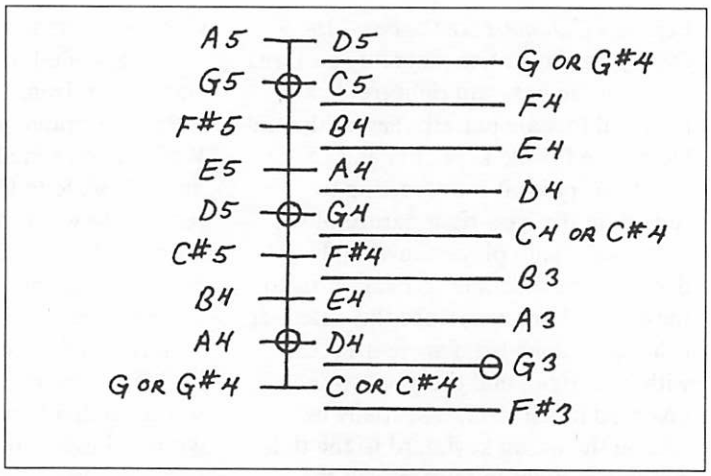

Fig. 11. Thai dulcimer

A variation of the octave bass tuning was used by Paul VanArsdale's grandfather, Jesse Martin, and Paul still plays this dulcimer (Fig. 10). It is very similar to the C. Haight diagram except that the added D4 on the bass bridge appears out of sequence. This gives Paul a convenient right reach for the useful D4 in some hammering patterns. With the octave bass, lower notes are available on a given size instrument than with the bass in fifths. And those low notes are a closer reach from the treble bridge. They are easy to understand since they are an octave below adjacent treble courses. The convenient bass makes this tuning great for full sounding solo arrangements and accompaniment. Compared to the bass in fifths, the octave bass scheme provides fewer easy keys, and does not give the easy doubling of melody in different octaves. In

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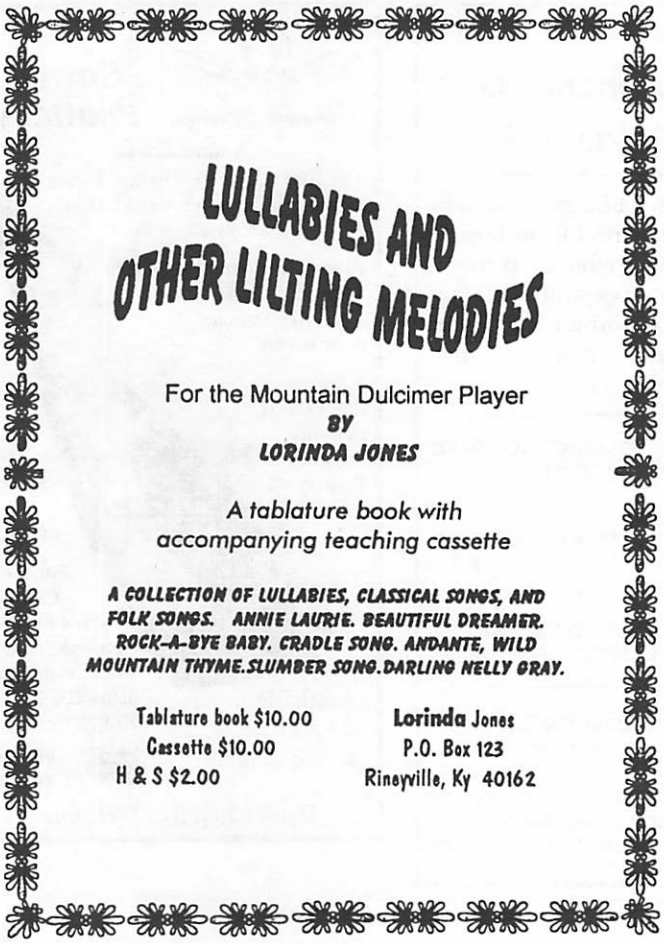

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Figure 3 *(Ed. note: see the Feb.–Apr. 97 DPN, page 14)* notice that scale patterns between the bass and right treble are identical to scale patterns across the treble bridge for the keys of G and C.

At this point it is interesting to reflect on the bass-right nature of the dulcimer. Piano players invariably describe the dulcimer as backwards to the piano. However, since the dulcimer is handed down from ancient Persia with bass-right, and the piano was invented much later, essentially by adding the organ keyboard to the dulcimer, we might in fairness call the piano a big, backwards dulcimer. Ditto for the other keyboard strings like harpsichord and clavichord.

Until the recent dulcimer revival of the last thirty years, the bass in octaves appears to be much more common than bass in fifths in the United States. However, in much of the Orient the bass in fifths seems to be the preferred arrangement. I have owned small, brass strung dulcimers from Thailand and China with the approximate tuning in Fig. 11.

For a while I also had a santur dulcimer from Iran. It had an octave across the treble bridge and bass in octaves. While it was tuned approximately to a diatonic scale in C, I believe they are retuned to whatever scale or mode is required for a piece of music. The courses cross individual separate bridgelets rather than the common American one-piece bridges. The bridgelets are moved by the performer to tune individual courses and notes without having to use the tuning wrench to tune strings! Some Iranian santur students showed me how they tuned the right side of the treble bridge this way and did not use the higher left side at all, which became uselessly out of tune from the moving of the bridgelets. But when I saw master players perform, they tuned and used the whole instrument, as you might expect.

To be continued…

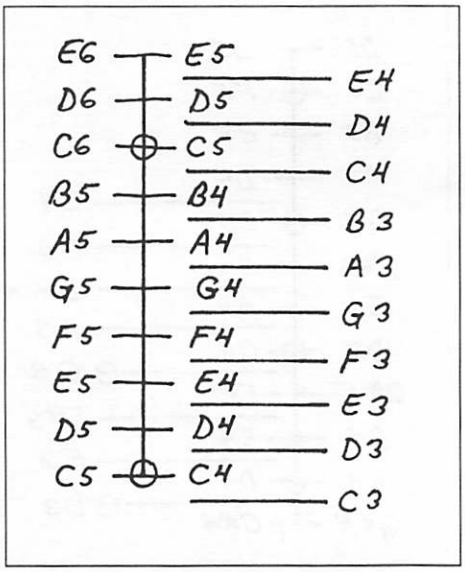

Fig. 12. Iranian santur

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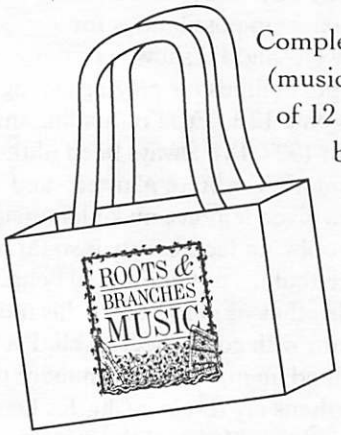

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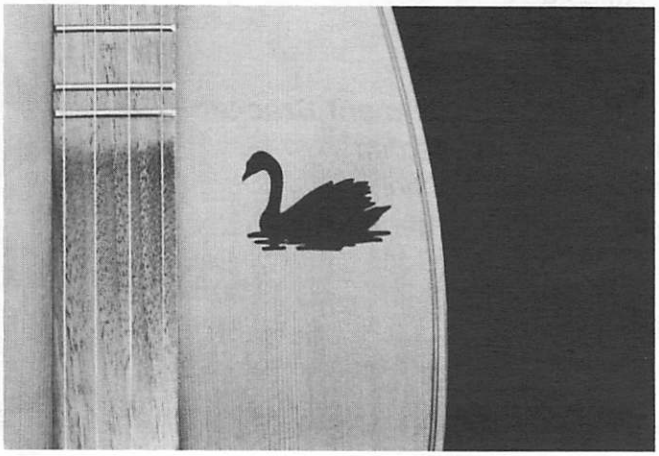

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Hammered Dulcimer

by Linda Lowe Thompson

And, Now, For Something Entirely Similar

Summer, 1996: Chords of D, G, and A in the key of D. Used to learn "Farewell to Tarwathie" and, then, to embellish it. Autumn, 1996: same chords embellishing "Soldier's Joy" and backing up "Farewell." Spring 1997: more of the same and A New Topic, as well.

"Farewell" Back-Up: I'm assuming you've spent time playing the chords while listening to the tune—either by humming it, recording it and playing it back while you play chords, or by having someone else play it while you play chords. Now, it's time to make the back-up more musical and interesting. On back-up for a slow tune, I often start by figuring out what I call the back-up melody. It doesn't have to fit any particular criteria except that it fit within the already-decided-upon chords. (If the chord is D, this back-up melody should be hanging around D's, F#'s, and A's.) You can make it above the melody, below the melody, or some combination of the two. What I *do* try to avoid is sitting on the melody. (If the melody note, at that point, is D and the chord is D, the back-up melody should center around F#'s and A's.) Here's one possibility for a "Farewell" Back-Up Melody. Then, I take that "melody" and make an arrangement (Back-Up One). In this example, I made the back-up "format" quite similar to the solo I gave in the Summer, 1996 DPN. Warning: your back-up will have to fit with the way the tune is being played, at that time. This back-up would work best, in my opinion, if the tune were being played/sung with very little embellishment.

What if you have a 12/11 and are having difficulties with arrangements I write for a larger instrument? Don Recksiedler suggested I address this topic. He and I were, specifically, discussing the solo arrangement of "Farewell." But, almost exactly the same notes appear in this Back-up Arrangement. See the low D's (almost an octave below Middle C)? Try playing it exactly as written, but leave out those low D's. Now, try playing it exactly as written, but substitute higher D's. Which do you prefer? Go for it. Another suggestion for 12/11's: my hammer patterns may indicate that you should pick up an A or B on the right side of the treble bridge when you don't have them there. Pick those up on the bass bridge.

In the next issue we'll cover two more back-up possibilities for "Farewell" and I'll show you some more possibilities for playing arrangements on a 12/11. You're reading this early in 1997. I've always been of the "Bloom where you're planted" and "When given lemons, make lemonade" philosophy. In fact, I carry it so far as to believe that it's not enough to behave morally, that you have to do this moral behavior with good cheer. Well, I've just found an interesting comment that strengthens my resolve: Charles Darwin observed that "It is not the strongest of the species that survives, nor the most intelligent, but the one most responsive to change." I wish you a spring of peaceful, productive adaptation.

Send any questions, suggestions, or other documentation of scientific sense to me at 1114 Vine Street, Denton TX 76201. Phone: 817/387-4001. Fax: 817/565-1862. e-mail: llt@iglobal.net. Carrier Pigeon: second block west of the TWU golf course, little house between two apartments.

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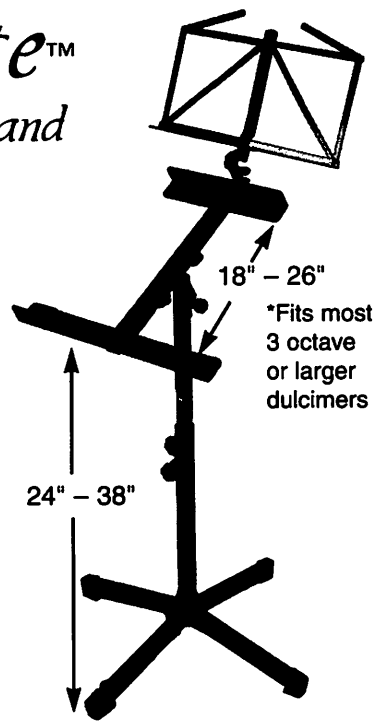

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Farewell to Tarwathie

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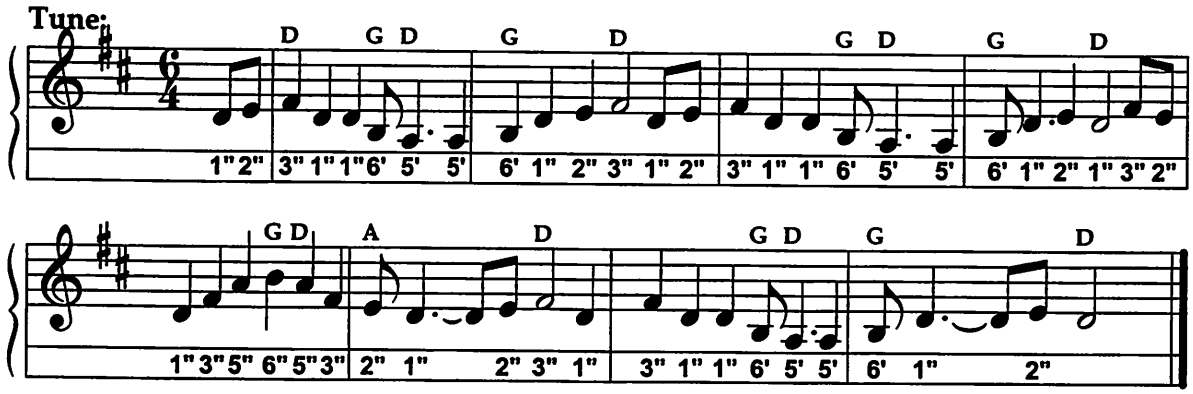
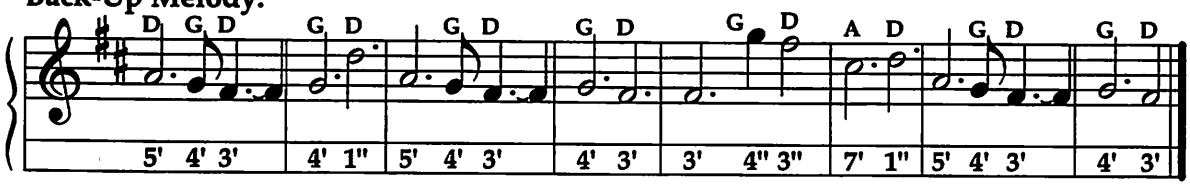
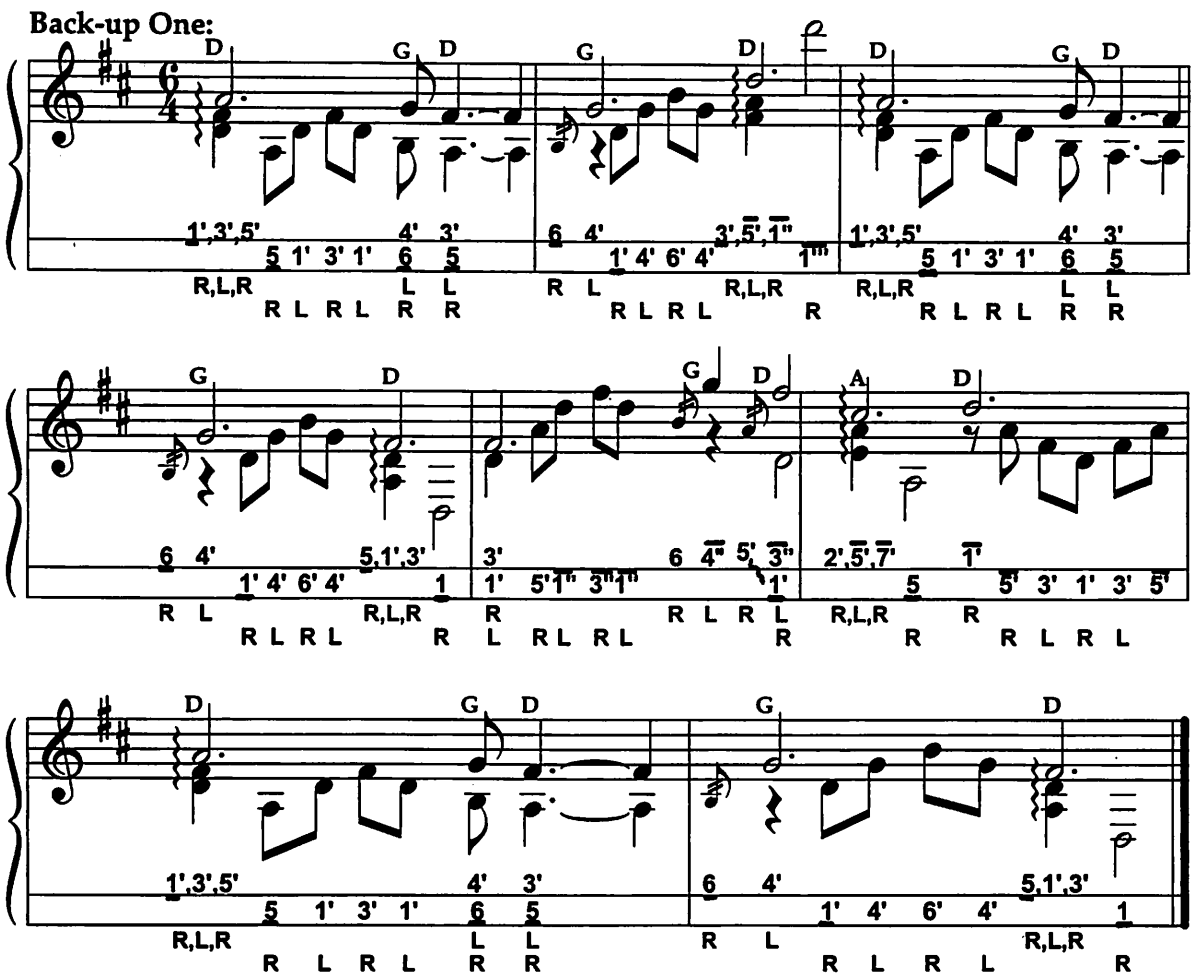


Back-Up Melody:



Back-up One:



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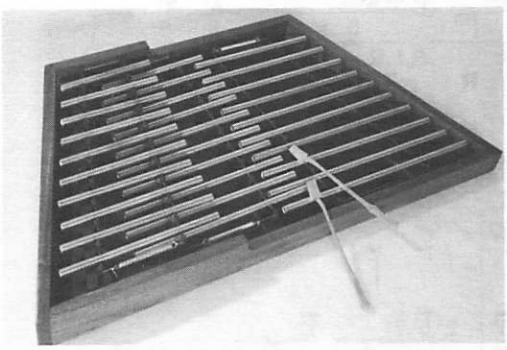

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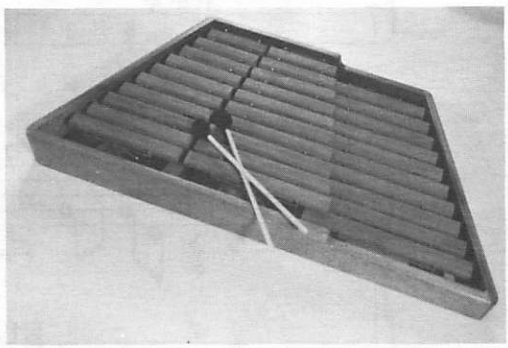

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Dulcimers in Cyberspace

by Tull Glazener

Hello again, Cyber-Dulcimists! Judging from a lot of the e-mail I've been getting recently, we have a lot of new DPN subscribers who missed out on some of the most important Internet resources for dulcimer players mentioned in the first of these columns (Fall '95). So here is an "instant replay" in an abbreviated format.

E-Mail Lists

Sweet Music List is devoted to the discussion of any topic related to the Appalachian (aka "mountain," "fretted," or "lap") dulcimer. To subscribe, send a message to: *majordomo @clearspring.com* with the following text in the "body" of the message: subscribe dulcimer-list or subscribe dulcimer-list-digest. Jason Creager, the list owner/moderator, can be contacted at *dulcimer-list-owner@clearspring.com.*

Hammerd is an e-mail list devoted to all aspects of playing and/or building the hammered dulcimer. Send subscription messages to: *hammerd@mcs.com* with the following text in the body of the message: subscribe hammerd (note that "hammerd" is spelled with a single "e"). The list owner is Bill Paulson, who can be contacted at this same address.

Usenet News Group

rec.music.makers.dulcimer is a "usenet news group" devoted to the discussion of all aspects of both kinds of dulcimers, and related instruments (zithers, scheitholts, etc.). Newsgroups are accessed via "news reader" software supplied by your particular Internet access provider (AOL, Compuserve, Prodigy, or any of the myriad of "local access providers").

WWW Site

The Unofficial Hammered Dulcimer Home Page is a very impressive web page originally conceived and authored by Bob Gotwals. To access, point your browser software at: *http://www.rtpnet.org/~hdweb/*

There's obviously *lots* more out there, but these are the ones of most direct interest to dulcimer players, and are a good jumping off point for finding out about other important resources.

Featured Site

This issue's featured Web site is the **Kitchen Musician Dulcimer Site**, maintained by Sara Johnson (better known in hammered dulcimer circles as the Kitchen Musician) and her husband Maynard. This site includes general information on the hammered dulcimer, an impressive list of stores that carry instruments, books, recordings, and related accessories, and a source for downloading sheet music (mostly Scottish and Irish) in either GIF or MIDI format. But my personal favorite section is the "Dulcimer Humor Page," which includes a description of the various events proposed for The Dulcimer Olympics. To access this site, point your browser at *http://members.aol.com/kitchiegal.*

I keep asking for questions (or answers!) about topics related to the Internet, and I've finally gotten some. For each issue I'll try to choose one or two that are of general interest. Here is this issue's selection:

Dear Cyber-Wizard: [note: special consideration given to buttering up the columnist ... :-)]

I keep collecting all these Internet addresses for places to point my browser at, and I'm just wondering what they mean. For example, what the heck is "http," and "html." Thanks for shedding some light on this mysterious vocabulary.

Clueless in Cleveland

Dear Clueless,

"HTTP" stands for HyperText Transfer Protocol. This protocol is a specific set of rules designed to allow different computer systems to efficiently distribute hypertext documents, such as those found on the Web. Hypertext documents can include graphics, sound, and animation in addition to plain text. "HTML" stands for HyperText Markup Language, and is the language or set of commands that document designers use to create Web pages, and define how they will look on your screen when you point your browser at them.

Keep those cards and e-mails coming, folks. Send your burning questions (or answers), along with favorite sites to share with other *Dulcimer Players News* readers to DPN (dpn@dpnews.com) or Tull Glazener (tull@falcon.iupui.edu). In the meantime, see you around the 'net!

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Eurotunes

by David T. Moore

Playing in D–A–D–C: Les Poules Hupées (The Crested Hens)

We welcome spring with a new tuning and a new tune. For some years I have been exploring playing with four equidistant strings tuned to D-A-D-D. I find the enhanced chording possibilities exciting—with four strings I can play full chords with a very full sound. When I want to work on one string (for fiddle tunes, etc.), the extra drone is a pleasant addition, too.

Recently, however, I found that if I tuned one of the high "D" strings down to "C" I had some very exciting possibilities both for melody and for chords. I have begun to explore these melodic and chordal possibilities and over the next year or two plan to share, from time to time, some of my explorations with you.

In this issue we shall explore some of the melodic possibilities this tuning presents.

The D-A-D-C tuning combines elements of both the D-A-D tuning with which we are familiar and the D-A-C tuning with which we are also familiar. When we combine the two tunings, we find that our diatonic instruments are almost chromatic for about an octave and-a-half. Our scale, from the open bass string to the 10th fret of the high D runs: D-E-F#-G-A-B-C-C#-D-E-F-F#-G-G#-A-Bb-B-C-C#-D-E-F-F#-G. Exactly where those notes are found is shown on the accompanying fretboard diagram, "Where the Notes Are: D-A-D-C."

What is significant about having all these notes is that many great tunes that alternate between minor and major melodies are now playable. Many tunes that alternate between a Mixolydian and Dorian scale also are playable. A great wealth of European music as well as several very nice American tunes can now be played on our instruments.

The Bretagne traditional bourée, "Les Poules Hupées," or "The Crested Hens," is a tune I have enjoyed for years. It makes a good introduction to the D-A-D-C tuning because its melody alternates between the high "D" and the high "C" strings on the dulcimer. To try this tune as I have arranged it, you will need to set your instrument up for four equidistant strings. The nuts and bridges of many newer instruments are already set up to permit this and you simply have to rearrange your strings. A good repair shop can set up almost any instrument as well. To be able to play this tune as written you tune the lower three strings to a standard D-A-D tuning and then tune the last string to "C," one step below the high "D."

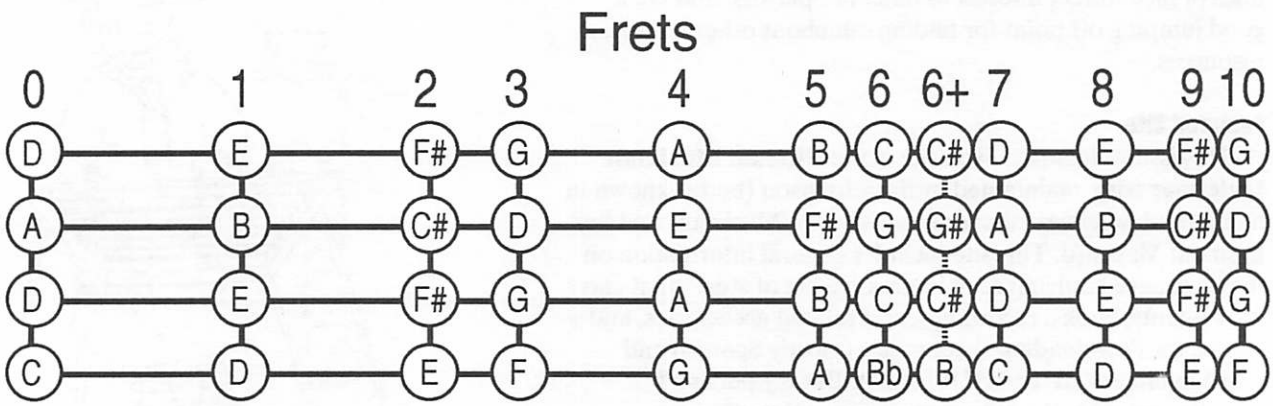
If, for whatever reason, your instrument cannot be set up in this manner, don't worry, you can still play this tune. Your harmonization will be different but you'll have the correct melody. To play the tune in D-A-C, you will need to move the notes from the high "D" string to the "A" string and go up three frets. For example, a 7th fret note on the high "D" string will now be played on the 10th fret of the "A" string; an 8th fret note on the high "D" string moves to the 11th fret on the "A" string; and so on.

My arrangement of "The Crested Hens" is written as a bourée. I first learned, played, and have often heard it played as a waltz, but when I did some research on this tune, I found that it really is a bourée. The following version of the melody closely follows the version published in one of my references, the *Encyclopœdia Blowzabella*.[1] I have included some harmonizations and chordings in order to also introduce you to some of the nice chording possibilities in this tuning. These are suggestions. There are many other chordal possibilities for this tune and I hope you will explore them.

Ed.'s Note: This issue marks David's tenth anniversary writing the Eurotunes column for DPN. Thanks, David—and congratulations!

[1] Blowzabella was an English hurdy-gurdy and bagpipe ensemble that popularized a number of less well known but really great traditional and modern European tunes. The ensemble's members and Dragonfly Music worked together and published a number of the tunes in a series of books. The *Encyclopœdia Blowzabella* was a collection of music played by members of the ensemble. The address I have for Dragonfly Music is: 44 Durban Street, Blyth, Northumberland NE24 1PT, England.

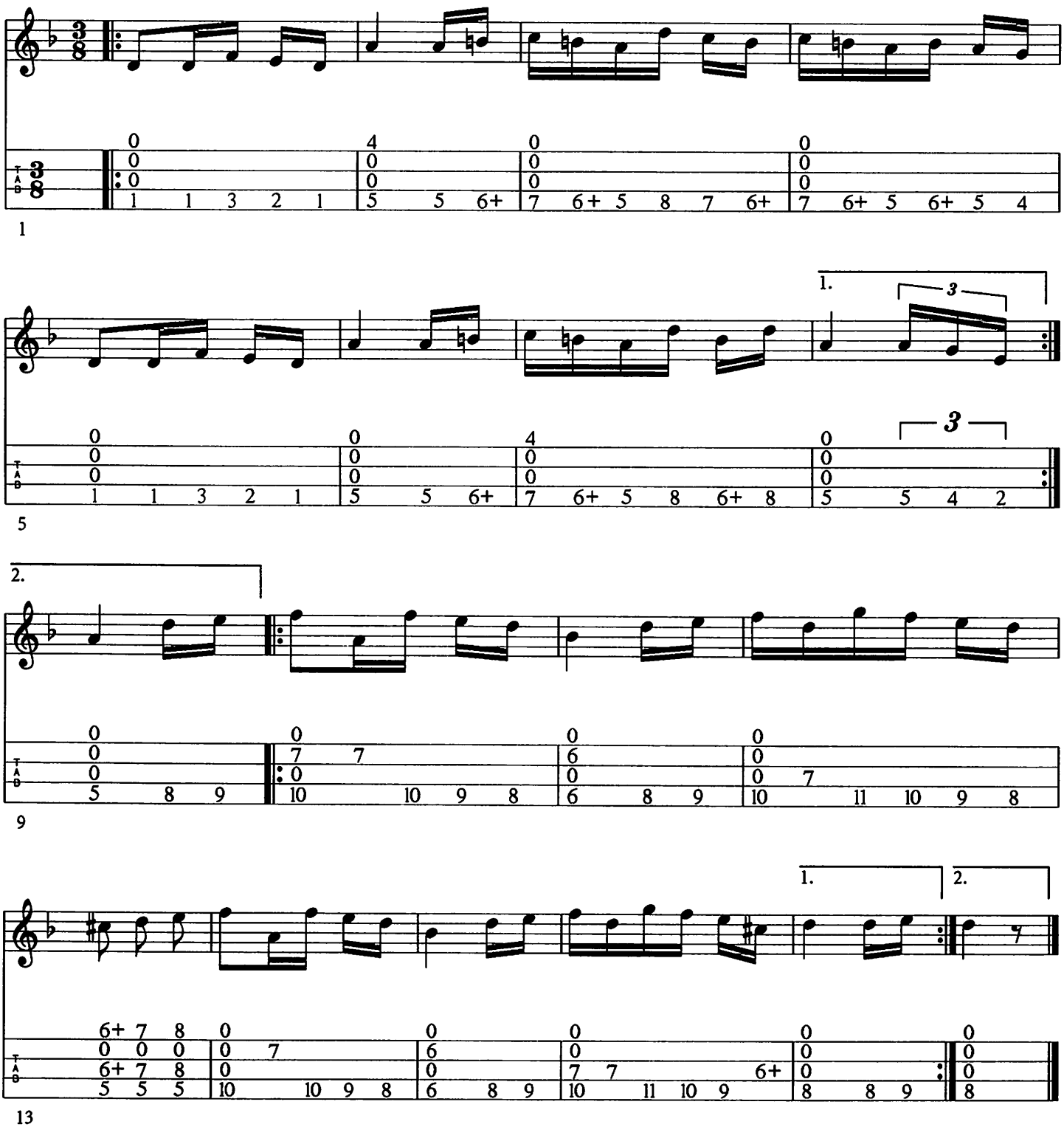
Where the notes are: D-A-D-C

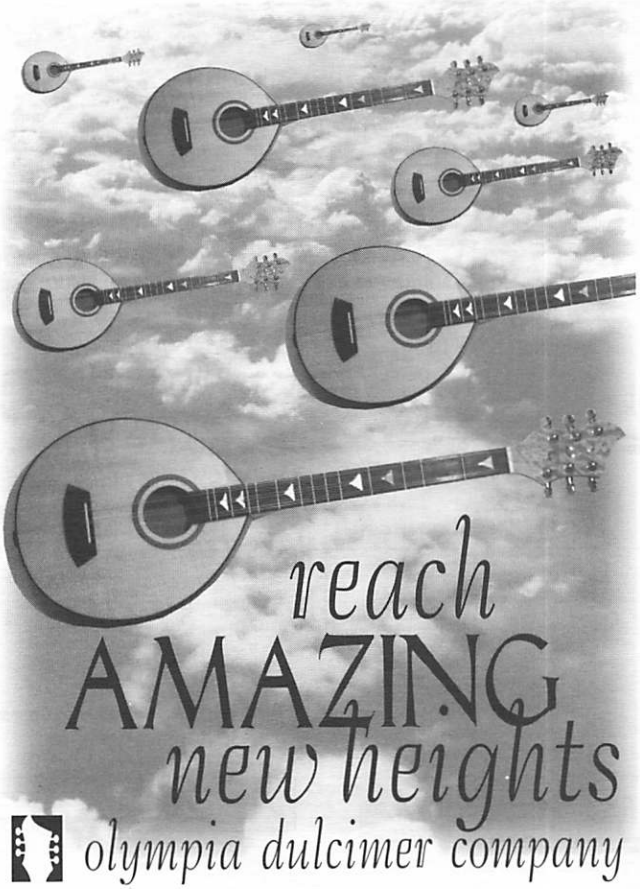


Les Poules Huppées

Traditional Bretagne Bourée
Arrangement & Tablature: © David T. Moore, 1996

D-A-d-c (1-5-8-♭7)





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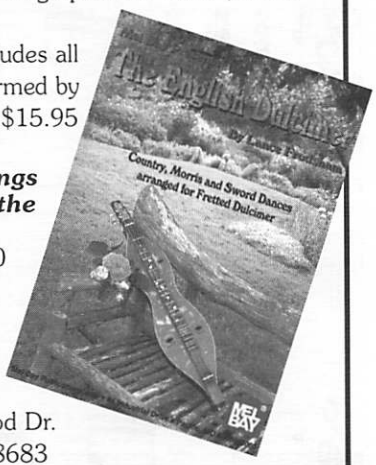

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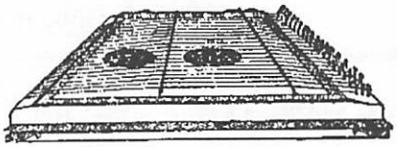

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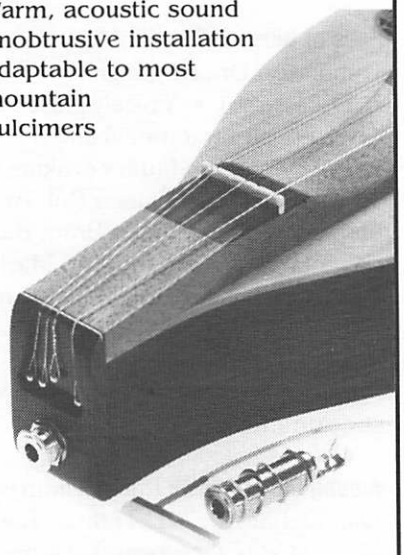

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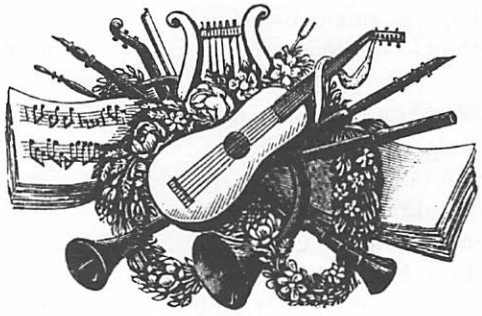

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What's New

edited by Neal Walters

Hues of Blues & Grays • After Class, 3655 Dunbarton Dr., Birmingham, AL 35223 (CD, cassette). • A nicely played collection of twelve traditional and two recently composed tunes evoking a Civil War theme. After Class is Rob Angus on hammered dulcimer, Brant Beene on guitar and mandolin, and Mark Weldon on violin, guitar, mandolin and cello. Girl I Left Behind Me, Home Sweet Home, Kingdom Comin', Ashokan Farewell, Last Light at Manassas, Aura Lea.

Among Old Friends • Linda Thomas and Dan DeLancey, 7911 Hunter, Raytown, MO 64138 (CD, cassette). • Compilation of familiar material—augmented by some new tunes—from two earlier recordings by Linda on hammered dulcimer and Dan on guitar. Woodchoppers Reel, Cuckoo's Nest, Kentucky Waltz, Clarinet Polka, and thirteen more. Also features Scott Tichenor on mandolin, Ronnie DeLancey on bass, and Annie Tichenor on guitar.

Musiques Au Temps Des Ducs De Bretagne • Gerard Lomanech'h, Escalibur, Coop Breizh, Kerangwen, France (CD, cassette). • Generous collection of thirty Medieval pieces played on a variety of instruments including le tympanon, le psalterion, la mandore, l'epinette, la vielle a roue, la trompette marine, la harpe, la famille des flutes, and diverses percussions de toutes dimensions. Twenty-page booklet explains everything—in French of course.

Mountain Mists • Simple Gifts of the Blue Ridge, 1609 Kennedy St, Blacksburg, VA (CD, cassette). • An eclectic mix of traditional, contemporary, and humorous material. Charles Bostian and Marya Katz play hammered dulcimers with Jack Webster, Rob Edmunds, and Ernest Bentley on guitar, bass and recorder. Mountain Mists, Waltzing with Bears, Send Me to Glory in a Glad Bag, Tree of Life, Streets of London, Road Kill, Simple Gifts, and sixteen more.

Windy And Warm • Greenwood Tree, 1405 Millwood Ave, Roseville, MN 55113 (CD, cassette). • Stu Janis on hammered dulcimer, bowed psaltery, and pennywhistle and Bill Cagley on guitar and bodhran perform lively renditions in medley form of mostly jigs and reels with an occasional slow air, hornpipe, polka, or classical piece. Dominion Reel, Da Road to Houll, Blackthorn Stick, St. Mary's Polka, Greenwood Tree.

Bellinzona • No Strings Attached, Enessay Music, no.strings@vt.edu, (CD, cassette). • Randy Marchany, Pete Hastings, Bob Thomas, and Wes Chappell are back with another amazing collection. You name it, it's here. Motown, French Canadian, Brazilian, Irish, Mexican, Modern Jazz, Klezmer (my head is still spinning). Featuring everything from hammered dulcimer to bass clarinet. Manha du Carnaval, Schottische du Stockfish, Vladmir's Steamboat, Learned Pigs and Fireproof Women, Funstaslikh and more.

Offshore • Gilbert Paeffgen and Joe McHugh, Brambus Records, P.O. Box 216, CH-7001 CHUR, Switzerland (CD, cassette). • Hammered dulcimer, uillean pipes, whistles, bouzouki, keyboards, and percussion combine on a collection of traditional Swiss, Breton, Scots, and some original material. Dayflower, Lizzie's Garden, Pavan, Berner Jodel, Bastin Ar Soner, Offshore and more.

Hear The Colors • Alan Mager, P.O. Box 1221, Annandale, VA 22003 (CD, cassette). • An all-instrumental collection of old and new favorites performed on the autoharp by former International Autoharp Champion, Alan Mager, ably assisted by Jan Milner on fretted dulcimer and guitar, Charley Groth on guitar, mandolin, and bass, and Doug Travers on guitar. Over the Waterfall, March of the 10,000 Autoharpers, Skye Boat Song, Moonlight Bay, Can-Can, Polka Tsia-Tsia Lya-Lya and eight more.

Finger Picking Good • Jean Simmons Jennings and Pam Simmons Kirby, Dancing Doll Music, P.O. Box 68, Mountain View, AR 725660 (CD, cassette). • Fans of the Simmons Family will need little introduction to Jean and Pam, whose talents are featured on eighteen traditional tunes played on fretted dulcimer in a finger-picking style. Accompaniment by Danny Dozier on guitar and harmonica and Debra Davis on pennywhistle. You Are My Sunshine, Aura Lee, Four Marys, Shortnin' Bread, Skip to My Lou, Bluebird.

Ten Sentimental Favorites • Molly Freibert, 2801 Winchester Acres Rd, Louisville, KY 40223 (book). • A straightforward collection of ten traditional tunes arranged for fretted dulcimer in D-A-D tuning. Beautiful Dreamer, Believe Me If All Those Endearing Young Charms, Dona Nobis Pacem, Gentle Maiden, Londonderry Air, The Minstrel Boy, Music Alone Shall Live, Pretty Maid Milking a Cow, Slane, and When Johnny Comes Marching Home.

Dulcimer Friendly Worship, Vol. II • Steven Eulberg, Owl Mountain Music, P.O. Box 270484, Kansas City, MO 64127 (book set). • Steven's second collection mixes familiar hymns with new Psalm settings and is designed as both a service of evening prayer and as a repertoire-expanding resource for dulcimer players with a basic level of playing experience. All selections are arranged for fretted dulcimer in D-A-A tuning. Includes Service of Light, The Day You Gave Us, Abide with Me, I Lift Up My Eyes.

Weinachtslieder • Jessica Burri, Bear Family Records, P.O. Box 1154, D-27727, Hambergen, GE (CD, cassette). • American soprano and hammer dulcimer player Jessica Burri performs twenty-five songs of the season from Germany, England and America. The accompanying booklet is in both German and English. Includes Maria Durch ein Dornwald Ging, Sunny Bank, Coventry Carol, Es Ist ein Ros' Entsprungen, The Holly and the Ivy, The First Nowell, Stille Nacht, Mary Had a Baby.

The Beautiful Dulcimer • Fred Woodley, Aurora Records, Ambrose House, Milton Rd, Swindon, UK (CD, cassette). • Hammered dulcimer with a difference—no hammers! Fred Woodley, representing a third generation of dulcimer players in his family, uses a technique called "picking and stroking" to produce a cascading waterfall of sound on a variety of material ranging from pop material like South of the Border, Three Coins in the Fountain and Laura, to the more traditional Galway Bay, Waltzing Matilda and Annie Laurie.

The Hammered Dulcimer, Advanced Techniques • John Mason, High Country Dulcimer, Inc., 8830 Hwy 105 S., Boone, NC 28607 (video). • John Mason, a veteran performer and teacher, introduces the student to a series of advanced techniques along with five play-along songs. The thirty-two minute video uses an effective overhead filming technique to show the dulcimer exactly as it appears to the student.

Winter's Passage • Gloria Hays, IRIE Music, Rt. 2, Box 2268, Solars Grove, WI 54655 (CD, cassette). • Gloria Hays' sixth recording celebrates not only the holidays but the entire winter season. This solo hammered dulcimer collection of familiar, traditional and original material creates "the feeling of cold snow and warm fire" to carry you through the season. Silver Bells, Winters Passage, On a Winters Night, Swedish Nykelharplat, Dancing Among the Snowflakes.

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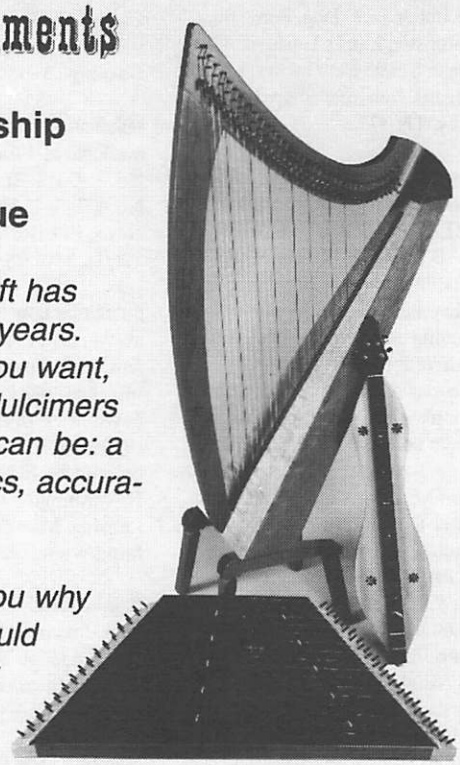

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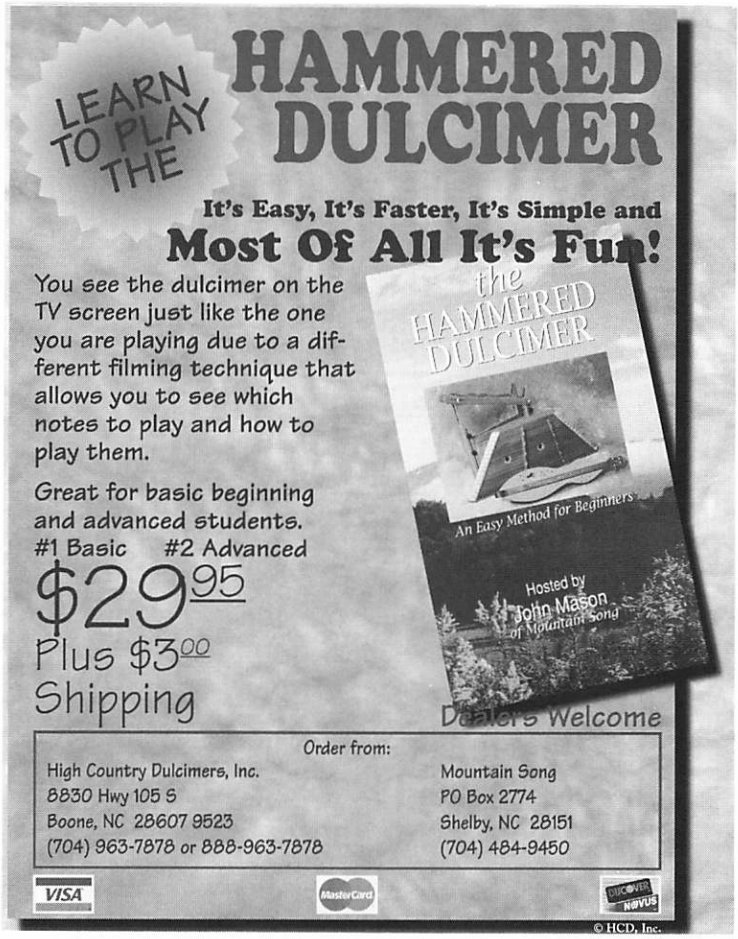

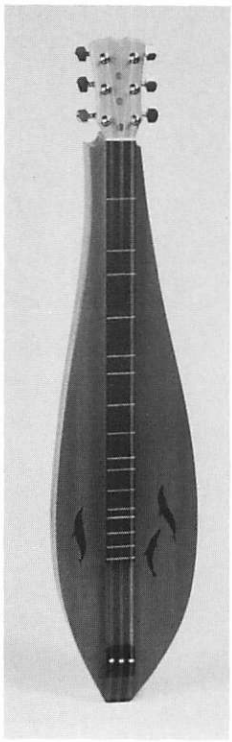

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